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POST OFFICE AS A NEWSPAPER.

WEDNESDAY, DECEMBER 14, 1921.

PRICE FOURPENCE.

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MISS PHYLLIS BROUGHTON. Address, c/o "The Era" Office.

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MISS ANNIE SAKER. Address, 23, Haymarket, S.W.

MISS ADELA CRISPIN. "Queensbea," Geneva-road, Kingst-on-Thames.

MISS TOPSY SINDEN. Address, 183, Chevening-road, Brondesbury Pk., N.W. 6.

MISS MONA VIVIAN. Colin, "Puss in Boots," Palace, Manchester.

MISS LEE LORNE. All coms. c/o "The Era."

LUNA AND SHAW. (Lena) (Howard). "Henpeck and Pecker's Return." (Copyright No. 37691.)

MISS MOLLY BUTLER. The Dialect Comedienne. On Tour.

MISS EDNA MAUDE. All coms. Percy Reiss, N.V.A., 18, Charing Cross-road, W.C.

MISS FLORRIE FORDE. This week, rehearsing "E." Finsbury Park. 'Phone, Museum 1676.

NAN STUART. On Tour. 20, Rutland Park-gardens, N.W. 2.

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DOUGLAS STEWARD as Buttons.
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NELL LESLIE as Dandini.
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Produce Warwick, 2nd visit.
Miss V. Carter as Aladdin.

Wanted, Jan. 16, 23, 30.
The above pantomimes are guaranteed
good productions, well put on, and well
acted by first-class artists.

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"KIDDIE O' MINE."
Mrs. Kimberley's Record-Breaker.

WANTED, through transfer.

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FRANK LISTON,
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T. C. WRAY'S PRODUCTIONS.
"KISSING TIME."
Vacant March 27 and April 24.

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Regent 3121.

For other Theatres Wanted see
Displayed Wanted Section.

NOTE.—For special "Theatres
Wanted" announcements of mem-
bers of the Association of Tour-
ing Managers see page 5.

ARTISTS WANTED.

WANTED, for Robert Courtneidge's
productions, Songs and Con-
traltos, for tour. Apply, any day 10.30
to 1, at 1215, Little Newport-street, near
Hippodrome, W.

WANTED, Cinema Artists, all lines,
photos, essential. SIDNEY JAY'S
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land-road, W. 14.

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exceptional prospects, before Christmas.
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WANTED, Revue or Panto, RONEYA
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WANTED, Known, Solo Pianiste and
Accompanist, open for Musical Act.
Disengaged Dec. 19. Excellent stage ap-
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Box 149, "The Era."

PANTOMIME ARTISTS WANTED

WANTED, Baritone, tall, for Emperor;
rehearse Monday. Lowest first,
J

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WANTED, first-class Jazz Trio, also Cellist, to combine tenor banjo; start Saturday next. Apply, between 12 and 1, daily, GRAY, 12, Archer-st., Piccadilly, W.

WANTED, Complete Orchestra non-union only; Seaside Town; 2 comedians, including Sundays; thoroughly experienced musicians. Terms and para. (stating non-union) to Box 166, "The Era."

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WANTED, Immediately, for Switzerland, Jazz Band, consisting of Piano, Saxophone, Violin, and Drums; from Dec. 20 to Feb. 20. Apply ALFRED BLESS, 18, Charing Cross-rd., W.C.

WANTED, first-class Orchestra, to open at once; only competent musicians need apply; audition, Wednesday morning, 11 o'clock. QUEEN'S CINEMA, Forest Gate, E. 7.

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WANTED, for Mediterranean Cruises, commencing January, 1922, several Solo Violinists, Cellists, Double Basses, Pianists, Banjoists, Saxophones, and Drums and effects; preference given to musicians who can sing a straight song or entertain during voyage. Apply, ALFRED BLESS, National Entertainment Association, 18, Charing Cross-rd., W.C. 2.

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WANTED, Musicians to note the important announcement appearing each week on top of front page of this Journal.

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WESTBOURNE PARK STUDIOS. ORCHESTRAL AND CINEMA AGENCY. WOODFIELD-ROAD, PAIDINGTON (three minutes from Westbourne Park Station). Phone, Hampstead 5902.

WANTED, Knowledge, MAUD RISELEY, Violinist, A.R.A.M., Musical Director of the Broadway Gardens Cinema, Waltham Green, S.W. (daughter of Prof. George Riseley, hon. A.R.A.M., Conductor of the Bristol Musical Festival, Royal Orpheus Glee Society, &c., &c.) wishes to announce that, owing to the increasing number of applicants for her ORCHESTRAL CLASSES, Special Afternoon Sessions have been arranged, in addition to the Morning Classes.

MEMBERS OF THE ORCHESTRAL CLASSES have been engaged (during the past month) at the Corner House, Leicester-square; Blue Hall, Putney and Edgeware-road; Grand Hall Cinema, Bromley; Scala, Croydon; Broadway Cinema, Waltham Green; Premierland, E.; Picture House, Nottingham; and Empire, Luton, &c., &c.

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MUSICIANS' WANTS.

WANTED, by Musical Director, Pianist, first-class, change; fine library and refs. Box 102, "The Era."

WANTED, by HERBERT IVEY, Musical Director, 1st-class Engagement. BEARROFT, 22, Park-road, Hendon, N.W. 4.

WANTED, Engt., Musical Director; baton or violin; theatre or tour. Or Violin-conductor, picture theatre; good library; thoroughly experienced; good refs. YOUNG, Carlton Cinema, Swansea.

WANTED, Knowledge, an experienced Musical Director is at liberty to open at once, for theatre, music hall, or cinema. Box 153, "The Era."

WANTED, Knowledge, a first-class Musical Director is at liberty to accept engagement; only first-class offers entertained; composer and arranger; baton only. Box 154, "The Era."

WANTED, by MR. LESLIE CURZON, Orchestra, Choral and Orchestral Societies, Jersey. Engagement as Musical Director for the Summer Season, to a Municipal or Private Orchestra Co. at a Seaside or Island. Derby. At liberty Monday next. Warwick-road, Earl's Court, London, S.W. 5.

WANTED, Knowledge, Musical Director, violin and piano; 16 years experience; any bus.; vacant 26th; excellent refs. Coms. A. G. 3, Gibson House, 235, Pentonville-rd., King's Cross.

WANTED, Engagement, by Violinist, Conductor, first-class experience; references; own library if required; or accept good Leadership; disengaged Dec. 26. Box 151, "The Era."

WANTED, Engt., Exp. Pianist-Conductor. Comp. arr. &c. ROLAND ALLEN, 31, Caerau-road, Newport, Mon.

WANTED, Knowledge, Change, by Pianist-Conductor, Double Violin; 8 years last engt.; £100 library; theatre or music hall pref.; or Orch-Pian. in good cinema. M. D. 59, Queen-street, Keighley, Yorks.

WANTED, Knowledge, Conductor, Leader-Conductor, or Musical Adviser; brilliant concert Solo Violinist; West-End experience; expert picture filter; large high-class library; cinema or café. Disengaged Dec. 11.

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WANTED, Engt., Violin. Rep. or 2nd; good refs. At liberty Dec. 17; any business. H. FORSMAN, Empire Theatre, Longton, Staffordshire.

WANTED, Knowledge, Repetiteur, 1st-class, disengaged, from 24th. VIOLIN, 237, Plashet-road, Upton Park, E. 13.

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WANTED, Engagement in Cinema by first-class Leader, with or without Orchestra, including my £500 library; present engagement over 2 years; best refs. C/O E. THOMAS, 19, Chelver-rd., Walthamstow, London, E. 17.

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WANTED, Engagement, by highly experienced and reliable Violinist-Leader; can open Monday next; first-class performer. LEADER, 1, Woodland-road, Upper Norwood, S.E. 19.

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WANTED, Knowledge, Lady Violinist, disengaged, thoroughly experienced; terms reasonable. 74, Bridford-rd., Nottingham.

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WANTED, Engt., Deputising, by ROSE SPEARING, Violinist, Dance, &c.; also free New Year Eve or day; 6, Cumberland-mansions, West End-lane, Hampstead.

WANTED, Engt., as First Violinist; any business; good references; experienced; abstainer. A. BARNSHAW, Orchestra, Moss' Empire, Birmingham.

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WANTED, Knowledge, Disengaged, exp. Clarinetist, open for Picture and Music Hall work; London area. Box 159, "The Era."

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WANTED, Engt., by exp. Clarinet, any business; anywhere, steady and reliable. C/O Sommer, Chelton, Alkham, Dover.

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WANTED, Engagement by experienced Double Bass; London only. J. TOD, 54, Graham-rd., Dalston, E. 8.

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WANTED, Engagements by Professional Trombonist, in or near London; any business; can combine euphonium. Write or wire, TROMBONE, 95, Shortlands-road, Kingston-on-Thames.

WANTED, Knowledge, immediate Engt. by Trombone; thor. exp. cinema, jazz, any bus.; London or suburbs. Wire, write, SMITH, 5, Cobden-street, Greenbank, Blackburn.

WANTED, by Trombonist; M.U.; thor. exp.; tour; Grand Opera, Comic Opera, or any business. Highest refs. Join at once. 5, Giles-street, Longsight, Manchester.

WANTED, by First-class Trombone, Engagement; cinema or good dance. N. 21, 8, Wades-grove, Winchmore Hill.

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WANTED, Engagement, by SAXOPHONE Player, at night club or dances, &c.; would deputise; good reader; thorough musician. G. 13, Church-street, Shaftesbury-avenue, W.C. 2. Letters only.

WANTED, by Celliste, Engagement or Deputising, Christmas Day and Sundays; experienced. Hotel, Dance, Cinema. Box 186, "The Era."

WANTED, Knowledge, Celliste, Cinema, London, disengaged Dec. 18. All coms. to 31, Sedlescombe-road, Fulham, S.W. 6.

WANTED, Engt., by Celliste. Well experienced. MISS L. K. MATTHEWS, 230, Croxted-road, Herne Hill, S.E. 24.

WANTED, Engt., by Celliste and Clarinet, experienced any business; jointly or separate. At lib 19th. E. G. c/o Mrs. McWilliam, Nile-court, Ayr.

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WANTED, Engt., by thoroughly exp. Orch. (Lady) Cellist, Restaurant or café; 1st-class musician. Write, "CELLIST," 23, Glenmore-road, Belsize Park, N.W. 3. Phone: Hampstead 8047.

WANTED, Engt., by Cellist in Cinema; salary some experience; will accept small salaries. MISS WISE, 17, Invicta-rd., Sheerness.

WANTED, Deputising, by Lady "Cellist," 1st or 2nd, evenings weekly. St. Margaret's-on-Thames.

WANTED, Knowledge, "Cellist," open, cinema only; terms M.U. NORRIS, 52, Windsor-street, Coventry.

WANTED, Engagement, Gent. Orchestra "Cellist" seeks any Engt.; if no solos, low salary. Box 160, "The Era."

WANTED, Engt., by "Cellist, Pictures or Variety; deputy or perm. COOPER, 26, Penn-rd., Holway, N. 7. Phone, North 1988.

WANTED, Engagement, by "Cellist in cinema, café, or hotel; perm. F. W. ANDREWS, 88, Rossiter-road, Balham, S.W. 12.

WANTED, Knowledge, "Cellist" desires Engt.; pictures or variety. "CELLIST," c/o Central Cinema, Hindley, near Wigan.

WANTED, Engt., "Cellist; exp. cinema or café; good tone; London or suburbs; would deputise. Terms to "CELLIST," 31, Brightwell-crescent, S.W. 17.

WANTED, Knowledge, "Cellist" requires Engagement, any business; experienced. H. BENSON, 52, Church-green, Keighley, Yorks.

WANTED, Engagement, by "Cello and Piano (together or separate). Good library. State terms. 50, Russell-square, W.C. 1.

WANTED, by first-class "Cellist, desiring change, good Café, Hotel, or Cinema Engt. in town; good offers only. Box 161, "The Era."

WANTED, Knowledge, "Cellist, disengaged; exp. cinema; Tavan and Alder; soloist; deputise, dance. HAROLD NELSON, 37, Howley-place, London, W. 2.

WANTED, Engagement, Oboe; any bus. OBOE, 33, Stanlake-road, Shepherd's Bush.

WANTED, Shop, by proficient Oboist; good credentials; Panto or 3 nights weekly. OBOE, 184, Great Titchfield-st., London.

WANTED, Knowledge, Flute and Piccolo, at liberty, dances and panto. FLUTE, 5, Station-parade, Balham, S.W.

WANTED, by Flautist, Re-engagement, owing to reduction; experienced all lines; would deputise. 193, Green-lanes, N. 16.

WANTED, Engt., Flautist and Piccolo, Dances, &c., from Dec. 17. Refs. Box 161, "The Era."

WANTED, Engt., by Flautist and Piccolo; Soloist; M.U.; either pitch; any business; experienced all lines; would deputise; or entertain halls if necessary. FLAUTIST, 31, Talbot-grove, Streatham, Leeds.

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WANTED, Knowledge, experienced Orchestral-Pianiste-Organiste requires Engagement in Town; also Solo Flute and Piccolo Player, combine 1st Violin. Address, 50, Hilldrop-crescent, Camden-place, N. 7.

MUSICIANS' WANTS.

WANTED, Knowledge, Engt., Pianist-Organist and Violinist-Leader (two); as Musical Directors or Trio; exp. in cinema; first-class references; splendid library; any distance; at liberty; reliable. Terms to M. D. 44, Junction-road, Brentwood, Essex.

WANTED, Knowledge, Young Lady Pianiste, engaged during day, would like Evening Engagement. Orch. or accompanist. PIANISTE, 9, Cutcombe-mansions, Camberwell Green, S.E. 5.

WANTED, Knowledge, Girl Pianist, plays any music; low salary for cinema experience. E. B. 50, Balls Pond-road, Dalston, N. 16.

WANTED, by Lady, Evening Engagements, good Pianist-Accompanist, sight reader; Dances, Concerts, &c.; Orchestra preferred. B. 164, High-st., Rickmansworth.

WANTED, Engt., Deputising; permanent; good experienced Cinema Pianist; Relief, Accompanist. E. WYATT, 349, Essex-rd., Islington, N.

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ALL OBJECTIONS, and the grounds therefor, must be submitted in writing to the Clerk of the Council, County Hall, Spring Gardens, S.W. 1, within 14 days from the date of publication of this advertisement.

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VARIETY ARTISTES' BENEVOLENT FUND AND INSTITUTION. WEEKLY REPORT.

Cost of maintenance of Benevolent Institution, about £53 0 0

Number of old artists residing there, 33 (ladies 10, men 23)

Amount of weekly pensions, £50 1 6

Number of pensioners, 87

Amount of grants, loans, fares, &c., £35 16 0

LANCASHIRE MANAGERS AND AGENTS are invited to see this SHOW AT BLACKBURN NEXT WEEK.

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Thanks to Cohen & Barnard, Mr. Sherwood (Wakefield), A. Jefferson, Esq. (Glasgow), for offers and contracts.

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MATHEWS. — In memory of Jimmie Mathews, who passed away Dec. 14, 1920. Beloved, missed, and mourned by all who knew him.

COPY OF TESTIMONIAL. BOROUGH THEATRE, STRATFORD, E. September 21st, 1921.

Dear Mr. Harris,—Now that we are beginning to prepare for the Pantomime Season, I must really congratulate you on the appearance of the costumes you have returned. They look as good as new, and the same applies to the draperies and curtains. We have done business together for the past twenty years, and I sincerely trust we shall continue to do so for many years to come.

With all best wishes, Yours truly, (Signed) FRED. FREDERICKS.

LONDON SUBURBAN THEATRES

THE BRITON. The Vesta Musical Comedy Company made an auspicious start on Monday night, when a well-filled house witnessed a capital performance of "The Quaker Girl." The piece is very appropriately staged, and is sumptuously dressed, whilst the large and carefully trained chorus acquit themselves with entire credit. Although it was obviously at times a first performance, the whole production reflected much credit on all concerned, as was evidenced by the hearty applause it received. Miss Winifred Nathan is a prime favourite as Madame Blum, and displays much volatile humour in the part. Mr. J. M. Kennedy is a suave and entertaining Tony Chute, and works indefatigably. Mr. Arthur Barrett is fairly satisfactory as the King's Messenger, Captain Charteris; whilst a large share of the success is due to Mr. Bert Edwards for his diverting sketch of the diminutive Jeremiah. A decided hit is made by Mr. Rex Josephs, who, in voice and gesture, exactly realises the part of the easy-going Prince Carlo, the applause he received on Monday threatening to delay the action of the piece. Miss Elsie Vincent is duly delicate and graceful as Prudence, a Quaker girl, and her singing evokes much admiration. Miss Emmie Skinner is very successful in the part of the maid, Phoebe; and Miss Dodo Pither acts and sings very charmingly as Princess Mashilde. The irascible Monsieur Laroche is characteristically played by Mr. A. E. Boulter. Mr. A. G. Macrae portrays the Quaker, Nathaniel Pym, satisfactorily; and Rachel Pym is carefully delineated by Miss Edith Byers. Miss Stella Lorraine, in the somewhat unthankful part of the Parisian actress, Diane, is exceedingly good; and minor parts are all in quite capable hands.

ELEPHANT AND CASTLE. The popular Yorkshire comedian, Mr. Will Casey, and his company, are on a return visit in the new drama, "A Spoiler of Women," which was produced here only a short while ago. The poignant tale of the war-stricken army in Belgium again made a deep impression on the audience, a capital interpretation coming from the company. Mr. Will Casey and Miss Annie Mitchell (Mrs. Will Casey) in their humorous impersonations of John Willie Donnight and Jessie Callaghan, lightened heavy scenes of the play.

WATFORD PALACE THEATRE. For the first time for many months the Palace management presented a variety programme. Harry Champion, always a great favourite at Watford, was given quite a royal welcome. Another clever comedian is Tom Payne, who made a great hit with his songs and patter. Countess Olga Petroff, Russian pianist, shows amazing technique, and she was received with much enthusiasm. She played with delightful effect "Home, Sweet Home," with variations, and the "Wee McGregor Patron."

The audience keenly relished Ed Barr's clever skit of an inebriated aristocratic lady. The Milton Brothers created much amusement with their clever skating act, the comedian of the trio doing some capital knockabout business. Marie Ilka and Wilbur Lentone appeared in a comedy sketch, entitled "Tears."

Kathleen Hamilton, comedienne, sang a couple of songs in a vivacious manner. Marie Elise gained warm appreciation for her artistic and graceful movements as a contortionist.

ROYAL ARTILLERY, WOOLWICH. Mr. Robert Brasher presents "A Temporary Gentleman" here this week. Mr. Brasher plays the part of Lieut. Walter Hope effectively, and has good support. Audiences are appreciative.

FUNERAL OF MR. H. B. BRANDRETH.

RE-ENTER 'CHARLEY'S AUNT.'

It was with undiminished pleasure that a London audience welcomed back Mrs. Brandon-Thomas' company in the ever-popular farce, "Charley's Aunt," which was revived under the direction of Mr. Cecil Barth at the Duke of York's on Friday. Despite its phenomenal run, the bright old farce has lost none of its attraction, and remains as fresh as ever. Although one may have seen it over and over again, one cannot refrain from laughing at the masquerading "Babs" is chased round the college gardens by the aforementioned Mr. Spettigue, or is proposed to by Colonel Chesney, and the fact that the major portion of the audience know exactly how the complications are going to turn out matters not a jot. The charm of "Charley's Aunt" is that she never grows older.

Once again the role of the spurious aunt is taken by Mr. William Kershaw, who invests it with a wealth of humour of the real English type. He is always bright and invests his part with the right note of boisterousness. Colonel Sir Francis Chesney finds a capable delineator in Mr. William Burchill, while an excellent study of Stephen Spettigue is given by Mr. James E. Page. Mr. Jevan Brandon Thomas, the son of the author, is the very embodiment of the undergraduate, Jack Chesney, acting the part perfectly, and he is well supported by Mr. Alan Batty as Charlie, Miss Claire Lindsay impersonates the real aunt, Donna Lucia, and the three girls are admirably played by Miss Leila Langley as Kitty, Miss Dorothy Baitley as Rita, and Miss Phyllis Rogers as Amy. Mr. Gerald Merrilees also deserves mention for his excellent little sketch of Brasselet, the College scout.

It says a great deal for the popularity of this evergreen farce that it appeals with equal success to both young and old, and at the first matinee the ripples of childish laughter that went around the theatre were by no means drowned by the more boisterous efforts of the "grown ups." Combining as it does the qualities of amusing adults and also of making children laugh, "Charley's Aunt" should prove one of the biggest of all London's holiday attractions.

IMPORTANT LEGAL DECISION.

In the King's Bench Divisional Court on Monday a decision was given by Justices Horridge and Shearman in an action brought against the Great Western Railway Co. by a professional musician.

In May last Mr. C. Warwick Evans, a professional musician, travelling on the Great Western Railway, took with him a "cello" which he used for professional purposes. He was sued at Marlborough for £25 for the carriage of the "cello," and Judge Roberts, finding in his favour, the company now appealed.

Mr. Harold Morris, for Mr. Evans, said both the Musicians' Union and the railway company regarded the issue as an important one.

Mr. Schiller said the companies had to draw the line somewhere, otherwise there was no reason why a man should not take his double bass if he could get it in the carriage with him.

Mr. Justice Horridge said he did not say a "cello" could never be personal baggage, but here it was carried for the purpose of a profession, and therefore was not personal baggage.

The appeal was allowed, with costs.

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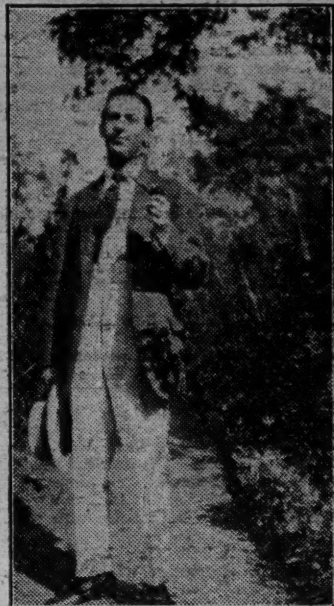
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MR. LEON M. LION.

Work, many people declare, is the finest tonic you can get. This opinion obviously is shared by Mr. Leon M. Lion, for if you ask him what it is that keeps him fit he will reply "Energy and the theatre." His recreation consists mostly of reading. He is a great collector of books, and his library includes works on pretty nearly every subject—poetry, drama, science, sociology. One wants to have a knowledge of every angle of life, he thinks, in producing and writing plays. A picturesque Chinese cabinet which decorates his snug little office in Duke-street, Adelphi, leads him to remark that he is a disciple of Chinoiserie in all its forms, and a great

A Crowded Career.

In addition to playing many and varied parts over a long period of years—he made his London debut at



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lover of their poetry and philosophy delving back into records over 4,000 years old. His collection includes numerous beautiful examples of Chinese workmanship.

Cat Culture.

Mrs. Lion, who assists her husband in all his productions, is a student of entomology, and is now engaged in verifying the identity of a rare variety of snail for the South Kensington Museum. Just lately she has been endeavouring to establish a certain breed of cats of distinctive colour, with only partial success. She finds the study of colour hereditary very fascinating.

Both Mr. and Mrs. Lion are devoted to gardening, and in the garden of their house at Bushey, Hert's, grow all sorts of fruits. Before the war they had old English sheep dogs, but during the days of rationing were, of course, unable to feed them.

The established success of "The Faithful Heart" has, of course, enabled Mr. Lion to rest on his laurels, but he is still busy with projects for the future. "The Faithful Heart," he says, was refused by every manager in London, but at length Mr. Monckton showed him the play, and within 48 hours he had made the decision which

the Old Olympic in 1895—Mr. Lion has written a number of plays—about 30 or 40 in one act, and 6 or 7 full-length, nearly all the latter in collaboration. He prefers to work in collaboration, because he rather delights in splitting up his energies in a number of directions.

Mr. Lion is now adapting with Mr. Horace Annesley Vachell, the story, "Blinkers." It is rather curious that many reviewers of the book commented upon its suitability for dramatisation, little knowing that it was first projected as a play. Mr. Vachell, by the way, is no pessimist in regard to the future of the English drama. Every week, he declares, brings new propositions for the use of the budding dramatist.

Mr. Lion is properly proud of the fact that he has introduced many talented young artists to the West-End stage. Among them are Miss Mary Odette, who has won such laurels in "The Faithful Heart." He was also the first West-End manager to engage Miss Sybil Thurndike, who, it will be recalled, he rescued from the comparative obscurity of the Old Vic. "I am," he said, with a laugh, "the fool who rushes in where angels fear to tread!"

FIRST OF THE PANTOMIMES.

"MOTHER GOOSE" AT GLASGOW.

The fifth Wylie-Tate pantomime at the Glasgow Alhambra was produced on Thursday, the 8th inst., and was most enthusiastically received by a crowded house. In the choice of a cast, Messrs. Wylie and Tate have been particularly happy. With Miss Dorothy Ward in the principal boy part of Robbie, and Mr. Shaun Glenville as the dame, a most effervescent and energetic "Mother Goose" success was well in sight, for both artists are exceedingly popular in Glasgow. But when to this couple is added Wee Georgie Wood, as Jack (the widow's son), the Glasgow public look like suffering from a surfeit of good things. All three work well into one another's hands, and share the honours equally. Dorothy Ward is the most delightful of heroes, wears her magnificent dresses with distinction, and makes every one of her songs go with a "click." From "Margie," with which she opened, "Coal-black Mamma of Mine," "Frills and Fluff," a song in praise of various towns, "Ta-Ta," "I'll Forget You," and right down to the stirring number with which she brings down the curtain in the palace scene, she carried the audience with her.

Shaun Glenville in a dame part can be relied on to keep the fun going fast and furious all the time, and Mother Goose's sudden rise to wealth, and subsequent tragic loss of it, gives opportunity for clever acting of a more serious type, which he takes full advantage of, never forgetting, however, that humour is "what the public wants." His chief songs were, "Maggie, Maggie, Maggie, and Maggie," and "An Old-Time Tune," in which the once-popular ditty, "Annie Rooney" is introduced.

Wee Georgie Wood is in a class by himself as a boy comedian, and can be serious or comic as required, everything by turns, and nothing long. The scene in which he gives Dorothy Ward lessons in the gentle art of jodeling was a gem of its kind, and their topical duet in the ballroom scene was full of clever hits. Georgie has a good song in "This Little Pig Went to Market," but his most notable hit was a "Wee Macgregor" item, in which his acting, and his song, and his patter (in a very fair brand of Scot's accent) were all equally good, and enjoyed immensely by the audience.

Miss Maude Olmar, as Jill, makes a dainty principal girl, sprightly and vivacious, a charming actress and a sweet singer, as proved by her "Will o' the Wisp" song. It is a long time since such a spontaneous and hearty welcome was accorded a newcomer as that given to Miss Gwyneth Keys, in the straight-comedy part of the little servant girl, Maisie. She has several excellent scenes with the comedians, and is herself an actress of infinite variety, while her song, "I Want a Boy," was cheered so enthusiastically as to prove that she is one of the big hits of the production.

The Golden Goose of Mr. Fred Conquest was a wonderful performance, and well worthy of the applause given this clever pantomimist in every scene. Mr. Fadden Hall added a liberal quota to the evening's enjoyment as the Squire. Messrs. Shanks Bros., as the donkeys, in some scenes, and as a horse in another, caused roars of laughter, and had a catchy song and dance upon their own. Mr. R. H. John Medley, as the grim Demon Disorder, Miss Stella Francis as the good fairy

Heartsease, Miss Vi Norton as a witch and later as a staid old duchess, Mr. Frank Leslie as an amorous Viscount and suitor for the hand of Mother Goose, and Miss Olive Trent as a Nymph, all gave effective and important assistance in the development of the story.

The Alhambra's resident conductor, Mr. Arthur E. Godfrey, handled the musical side of the production with consummate skill. The stage manager, Mr. H. Winton, well deserved the call he got at the finish of the evening.

The scenery and dresses are all up to the standard set themselves by Messrs. Wylie-Tate, and the music by the latter partner is strikingly effective. A clever chorus and troupe of dancers give animation to the big scenes and the principal dancer, Little Olive Fulford, has a first-rate opportunity to show her talent in the scene called "A Dream of Beauty."

"ROBINSON CRUSOE" AT GLASGOW.

Messrs. Howard & Wyndham produced their 34th pantomime at the Theatre Royal, Glasgow, on Saturday, Dec. 10, and have once again paced before their patrons an entertainment so crowded with attractions that success is a sure bet. "Robinson Crusoe" is given in two parts with thirteen scenes in all. Ten are by Mr. Stanley Shuter; two by Mr. T. Holmes, and the opening scene, The Port of Leith, is from the brush of Mr. J. Harker. All are picturesque in conception and treatment, and scenically this production takes a high place.

Mr. Will Pyffe, who made such a hit in last year's pantomime, here, is the Will Atkins, and adheres to the picturesque costume associated with pirates and bold buccaners, but otherwise he treats the part on original lines, and makes it the means of causing continuous hilarity from the beginning. His business is all exceedingly funny, and his songs are given with good effect. In one of these he impersonated a village "natural" with a distinct strain of wit and cleverness showing through his daft moods. With the same he has a topical duet, "Tootle-o," and with the principal girl a charming love song, "A Little Bit More."

Miss Florence Helm is a most attractive Robinson Crusoe. She speaks her lines well, and is a sweet singer. She has numerous good items in her repertory, including a "Mamma" song, "Keep on Humming," "Nobody Loves the Ladies Like a Sailor," and "I Am Wondering if You're Missing Me," and all were heartily applauded.

Miss Hilda Denton, a young Glasgow lady who has made a hit in revue and variety, is a charming Polly. Provided with many attractive costumes, she looks picturesque in every one of them, and especially when masquerading as a cabin boy in the ship scenes. Miss Denton is a neat dancer and a cultured singer. Her songs include "Cherie," "Coal-black Mamma," and a "Bogie" song, also her share in the duet with Will Atkins, "A Little Bit More," in which her acting was an added attraction.

Mrs. Crusoe, the dame part, is entrusted to Miss Lily Scutter, and a prepossessing dame she is, far removed from the angular eccentricities of the male expounders of the part. Her amorous advances to Will Atkins and other eligible candidates for her hand were in her best comedy vein. She made a success of the duet, "Tootle-o," and also in that burlesque-

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LIVERPOOL SHAKESPEARE THEATRE.

Next week's arrangements at the Liverpool Shakespeare Theatre are interesting in an unusual way. On Monday evening the annual police concert will be held, by kind permission of Councillor W. W. Kelly, J.P.

The following night begins a short season at the instance of the Liverpool Pioneer Players, under the direction of Edward P. Goss and Osmond H. Bateman, the initial attraction being Basil Macdonald Hastings' interesting play, "The New Sin." Each performance is to be followed by the presentation of Bernard Shaw's "The Dark Lady of the Sonnets," which is being submitted for the first time in Liverpool, and the interest is added to by the fact that Miss Edith Cole (Mrs. W. W. Kelly) appears in the title role.

On the 21st The Pioneer Players submit Haddon Chambers' charming play, "Passers-By," and this will be again played on Friday evening.

A special programme has been issued for the Saturday matinee by this industrious organisation, and on that occasion they will submit "Cupid and the Stylx," Sackville Martin's hospital comedy, which will be preceded by two short pieces. The first is a Grand Guignol play, entitled "The Shortest Story of All," by G. E. Morrison, and "The Constant Lover," by St. John Hankin—a comedy of youth.

W. H. Blackman.

Mr. W. H. Blackman finishes his six weeks' engagement at the Princes Theatre, Manchester, this week, as publicity manager for the Sydney Blow and Arthur T. Barugh's new production. He has been engaged to open on Monday, Dec. 19, by Mr. Guy Phillips, the popular young actor who is touring with his West-End successes.

operatic ditty, "I Might Learn to Love Him Later On." Messrs. Ted and Billy Larkum, as the "Made and Banned," provide a wealth of comic business, and were soon on excellent terms with the audience.

Several clever impersonations were given of birds and beasts, notably, by Mr. Jack Hunt as the Cat, assisted by another cat, whose name is not given, and by Mr. Albert Felino as the Parrot, a very knowing bird. Mr. Felino also plays the part of Man Friday amusingly.

Mr. Ballard Brown is a grim and surly potentate as the Cannibal King, and in the wreck scene appears as Father Neptune, contributing a good song in the part.

Miss Evelyn Wright is a pretty Fairy Coraline, Miss Agnes Marchand looks well as Captain Spinnaker, and Mr. R. B. Burnett, as Rastus, completes the cast of principals.

There are several specially turgid introductions, including De Dio, whose fire dance was very popular; the Eight Merry Dances who gave harp-tuned choruses; and Rene and Renard, who contributed some enjoyable banjo selections, and assisted by Miss Hilda Denton as vocalist, wound up their scene with a series of old choruses.

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of the King's Cross Cinema, has had a varied and interesting career. He studied

DEATH OF MR. GILBERT H. BETJEMANN.

We regret to announce the death, on the 26th ult., at his residence, "Ivy Bank," Hillmorton-road, Holloway, of Mr. Gilbert H. Betjemann, well known as a musician. The deceased, who had been ailing for several months, was held in the highest regard by a large circle of musical and personal friends for his geniality and very kindly nature, and his death is greatly lamented. He was in his 82nd year.

Mr. Betjemann, violinist and conductor, musician-in-ordinary to their late Majesties Queen Victoria and King Edward, was in 1858 engaged by Tosta as second violin at Royal Opera; in 1859 he played first violin in orchestra of the Pyne and Harrison Company at Covent Garden; and in 1860 appointed répétiteur by Alfred Mellon. At the age of only twenty he directed the orchestra at a pantomime production at Covent Garden, and was later appointed leader of second violins and conductor of the Ballet at the Royal Opera. In 1871 he became connected with the Carl Rosa Co., first as leader of second violins, then as conductor and director of the mise-en-scene, in which capacity he remained nine years. In 1884 he became conductor at Her Majesty's Theatre, during a short season of Italian opera. In 1886 he succeeded Sir F. (then Dr.) Bridge as conductor of the Highbury Philharmonic Society, where he remained until its dissolution in 1907. For many years he was leader at Norwich Festival and director of operatic class,

the violin at an early age, and gained first orchestral experience in the Bath Municipal Orchestra, under the late Max Heymann. He remained with this orchestra several seasons, and during that period played at the Bristol and Cardiff Festivals, and at all the leading concerts in the West of England.

Mr. Head was only 22 when he was appointed leader of the second violins of the famous Bournemouth Orchestra, under the direction of Mr. Dan Godfrey. Here he gained valuable experience, and played under the batons of Sir Henry Wood, Sir Edward Elgar, Villiers Stanford, Edward German, and the late Coleridge Taylor.

Soon after the outbreak of the war he enlisted in the Motor Transport, and in a short time was appointed conductor of the R.A.S.C. Band of 35 performers at the Kempton Park Depot. Later on Mr. Head became an officer in the Ministry of Munitions, and rose to the rank of Assistant Divisional Adjutant-General for Wales. After demobilisation he returned to the musical profession, being appointed conductor of the King's Cross Cinema last March. Mr. Head has an excellent orchestra of 18 under his control, and the musical interlude every evening is a special feature at this fine cinema.

Leamington's Music Chairman.
Councillor W. W. Donald has been appointed chairman of the Leamington Music Committee, which controls the Corporation concerts at the Winter Hall.

R.A.M. In 1895 he became leader of Royal Opera, Covent Garden. For several years Mr. Betjemann acted as adjudicator to the Stratford Musical Festival, and was conductor of the Oxford Choral and Philharmonic Society, and from 1899-1914 was the choir-master of the Union Chapel, Highbury.

The funeral took place at Finchley Cemetery (in the family grave where his wife was buried three years ago and his only son), on the 2nd inst., after a service at St. Luke's Church, Hillmorton-road, conducted by the vicar, Miss Lillian Coombs was at the organ. The large assembly included Lady Cooper, Sir Algernon C. Mackenzie, president, and Mr. J. A. Creighton, secretary, R.A.M., Mr. H. Trust and Mr. Ellis Roberts, R.S.M., Lady Cory Wright, Mr. and Mrs. Percy Collins, Mrs. Montague Hall, Mr. W. T. Heath, Mr. I. J. Betjemann, &c.

Amongst the mourners, and those who sent wreaths, &c., were the following:—Mr. and Mrs. George Betjemann, Mrs. Boatwright, Mr. and Mrs. Lavington, Mr. and Mrs. Whitehead, Mr. and Mrs. Alfred Heath, Mr. and Mrs. Vincent Heath, Mr. and Mrs. Alfred Merrick, Mr. and Mrs. John Merrick, Miss Merrick, Mr. and Mrs. Tom Collins, &c., Mr. and Mrs. Percy Collins, Mr. and Mrs. Ross Collins, Miss Elsie Avril, Lady Cory Wright, Mrs. Montague Hall, the Misses Watkins, Mrs. Moon, Miss G. D'Angelis, Royal Academy of Music, Sir A. C. Mackenzie, Mr. J. A. Creighton, Lady Cooper, &c.

CONCERTS OF THE WEEK.

ROYAL ACADEMY STUDENTS.

Students of the Royal Academy of Music gathered at Queen's Hall on Wednesday last, together with a goodly company of mature concert-goers, for the enjoyment of a really excellent concert programme, ranging from Handel, Tchaikowsky, Verdi, Coleridge-Taylor, Elgar, to Lisapounov, and an MS. from the student pen of Mr. Paul Beard. The orchestra playing, if not of quite that freedom one would look for from fully-fledged players, had an exhilarating rhythmic effect, especially in the aria from Handel's "Alessandro," and Elgar's "Cockaigne" ("In London Town"). In the former number, the singing of Miss Dorothy Collins calls for very special praise. Her voice is light and liquid, yet of nice, round tonal quality, her singing, too, is pleasantly intelligent—in fact, a vocal student of whom the Academy may well be not a little proud. Mr. Roy Henderson is another student worthy of encouragement, with a style and voice of excellent baritone quality.

The number of lady pianists is already long, but neither Miss Anita Harrison nor Miss Dorothy Rivett need fear to join the ranks of those capable of tackling serious work for this instrument. The violin students were represented by Mr. Paul Beard, who also appeared as composer to no inconsiderable advantage in his concerto (first movement)—ambitious and effective, if not positively inspiring. Miss Olga Thomas should be noted as another pianist on the programme, playing in the Tchaikowsky B Flat Minor Concerto. Miss Hilda Neale and Miss Vera Hayell respectively contributed vocal arias in full voices, and the success of the whole concert owes not a little to the conductorship of Sir A. C. Mackenzie.

ROYAL COLLEGE OF MUSIC.

The 700th concert of the Royal College of Music, Kensington, took place on Tuesday, the 6th inst. Of the whole programme, the outstanding success was the Beethoven Concerto, played by Miss L. Eileen Parker, A.R.C.M., the whole performance being fresh, clear cut, yet sympathetic in regard both to soloist and orchestra. The difficult "Hymn to Aphrodite," by Bantock, was well sung by Miss Millicent H. Russell, and the same compliment must be paid to the singers, Misses Katharine Hamilton and Muriel Foster, together with Messrs. John P. Lloyd and John J. Andrews, in the Pavane for Vocal Quartette and Orchestra by Fauré. The scene from Manon, sung by Miss Odette de Foras, was equally successful, the programme concluding with "Scheherazade, Op. 35," by Rimsky-Korsakov. A final word of appreciation is due to Mr. Adrian C. Boulton, whose commanding baton, allied to a most unassuming personality, carried all before him.

TRINITY COLLEGE OF MUSIC.

The orchestral concert given by the students of Trinity College of Music was another of those joyous occasions when one felt the happiness of youth attaining something under the guidance of experienced teachers of maturer years. The orchestra was strengthened by all necessary professional help, Messrs. John Solomon, F. G. James, and J. Shroder, under the baton of Mr. Joseph Ivimey, last Thursday after-

noon at Queen's Hall. A most ambitious programme, ranging from our own Purcell, Liszt, Moussorgsky, to Parry and Francaes Alhtsen, making fourteen items, was gone through with a striking efficiency, notably in the instrumental branches. As pianist, Miss Evelyn Davy, Miss Catherine E. O'Brien, and Erica Whit, should be commended for their brightness of touch, though lacking the peculiar sense of support, for which the mature accompanist is preferred. The vocal solos of Miss Gladys Lumley, Miss Annie Cross—very promising indeed—and Miss Drina Stringer, were all well received, but an ovation awaited Master Frank E. I. Bilbe on the conclusion of Vieuxtemps, Ballade and Polonaise for Violin and Orchestra. This youthful player may well become an eminent performer, if he be spared the hazards of the youthful prodigy. The Schumann D Minor Symphony, with Mr. Alec Compinsky as solo cello, went exceedingly well; similar compliment being due to the performance of the symphonic Eschagnoli by Lolo, with Mr. Alfred John Gibbs as solo violin. Ambitious organists, Mr. Archibald J. Sheppardson Day, and Mr. Cyril A. Marks, as well as Mr. William Lovelock, as pianoforte soloist, all did credit to their professors; Miss Florence Wallace being the remaining vocalist to be mentioned, Suppe's "Light Cavalry" overture being the final item of a happy afternoon with cheerful students.

CRYSTAL PALACE CHORAL.

The Crystal Palace Choral and Orchestral Society is gradually coming up to strength, numerically, and as an amateur society, under the baton of Mr. Walter W. Hedgcock, whose experience and personality counts for much, can always be relied upon to give a good account of any work it undertakes. Scope was offered on Saturday last in an ambitious programme, ranging from the madrigalian period of John Wilbye, and Bach to Grainger, in all of which a consistent standard of attack, tone, and effect was maintained. Naturally, the cantata, "Sleepers Wake," made great performance must have gratified the performers. The solo oboe, Mr. E. A. Baxter, calls for notice, and the fine playing of the violin solo by Mr. W. H. Reed was eminently satisfactory.

The vocal solos were essayed by Miss Annie Rees, Mr. Glyn Dowell and Mr. Walter Keall, who were also programmed for popular solos, including Moussorgsky's "Song of the Flea." Other items comprised "Othello" overture, by Coleridge-Taylor, and the incidental music to "Sigurd Jarfalar." Greig, a performance that secured an ovation, the rhythmic march being very effectively done. Mr. Fred W. Holloway gave judicious support at the organ, and accompanied at the piano.

C.A.A. TEA PARTY.

The dispensing of tea is not the sole excuse for the tea parties given at the Concert Artists' Association Green Room. Not only do the members find it a welcome opportunity for a chat, but they also have a chance of airing their latest song, or in the case of new members, of introducing their work to their colleagues. Everybody who exhibited their powers on Friday did so with success. A new baritone member, Mr. Denzil Godfrey, not only sang well, but gave us, as an encore, a new song in the shape of the recently published "Harlequin." A trio of sturdy tenors, Messrs. William Wille, Harry Edmunds, and Arthur Strong, gave of their best, and all were encored, whilst male vocalisation also had a finished exponent in Mr. Tom Ranger, the well-known baritone. Among the ladies, perhaps, the palm must be yielded to Miss Gladys Henman, whose soprano voice, especially in the upper register, is of considerable beauty. Still, all the ladies did well, those who charmed us with song being Miss Alice White, Miss Dorothy Murray, Miss Flora Stubbs, and Miss Doris Dudley. Miss Winifred Mansfield and Miss Kate Bower not only sang brightly, but also played the part of hostess. Mr. Alfred Thomas, who presided, and Mr. Fred Beck, enlivened the proceedings with some capital humour; Mr. Lewis Smith played a couple of well-executed concertina soli; and the accompanying was in the experienced hands of Miss Evelyn Baly and Mr. Joseph Reason.

NATIONAL SUNDAY LEAGUE.

PALLADIUM.

In aid of the People's League of Health a special concert organised by Miss Gladys Cooper, assisted by Miss Miriam Warner, was given at the Palladium on Sunday afternoon. Well-known artists contributed to a particularly attractive programme, including such first-class vocalists as Mr. Top-liss Greene, Mr. Bryn Gwyn, Mr. Dennis Roey, Mr. Harry Welchman, Mr. William Smyth, Miss Annie Croft and Mr. Reginald Sherland, and Miss Marie Blanche and Miss Ivy St. Helier in duets. Recitations were admirably rendered by Lady Tree, Miss Lillian Braithwaite, and Mr. Arthur Wontner. Miss Marie Dainton as usual scored with her clever mimicry. Mr. Thornley Dodge and Miss Dorothy Varick delighted the audience with their songs at the piano. Mr. Livio Manucci's cellist solos were received with deserved applause, as was also Mr. W. V. Robinson, the Canadian entertainer, and Miss Olga Nether-sols, the distinguished actress. The stage was under the direction of Mr. James Lind-say and Miss Irene Asdale was the accom-pa-nist.

The sale by auction of a Christmas-tree, the gift of Mr. W. Wiles, of Upper George-street, by Mr. Leslie Henson, proved an interesting item in the programme. It was eventually knocked down to Mr. Henry Mills, who, on behalf of the N.S.L., will present the tree to one of the metropolitan hospitals.

At the N.S.L. concert in the evening Miss Gladys Verona sang the new Irish song, "When the Sun Shines on Ireland Again," as an encore. The Royal Artillery String Band, conducted by Lieut. E. O. Stretton, played selections, and the artists who contributed included Misses Amy Evans, Virginia Perry, Gladys Harris, Signor Lenghi, Culhni, Mr. Fraser Gange, Mr. Selwyn Driver, Stanoli and Douglas, Mr. Wilson James, and Mr. Harry Dawson.

SONGS AND SINGERS.

B. Feldman and Co.

Glasgow always leads the way in pantomime connection, and the example set by the second city has a very important bearing on Southern productions, which come on later.

On Thursday last the Wylie-Tate pantomime at the Alhambra, Glasgow, made a fine opening, Dorothy Ward, as principal boy, scoring a great personal success. Her songs caught on at once, and we may expect to hear a great deal of "Crooning," "I'll Forget You," "Ain't We Got Fun," and "Margie" as a result. Shaun Glen-ville's contribution included "McGhee and McGurk" and "Stand Up and Sing for Your Father," two excellent numbers of the true Glenville type.

"Mammy's Arms" has already established itself as a big success in Manchester, following its introduction into Jazon and Montgomery's "Dick Whittington" pantomime by Dolly Ross, who scored an instantaneous success with this tuneful song.

Harold Hall, of the O.K. Four, says he intends featuring "Linger a Little Longer," "Cuddle and Kiss," and "I Thought You Loved Me as I Loved You." The O.K. Four have been making a special feature of "Amazon" and "Moonbeam."

Roy Barbour, who made a big success of "Mammy's Arms" at Skegness, during the summer, has arranged to feature the same number in Fred Clements' "Aladdin" pantomime at the Theatre Royal, Worcester.

Daphne Drake will use "You Will Be Calling Me" as a solo in pantomime, and will also sing "Linger a Little Longer" in duet with principal girl.

John C. Jazon intimates his intention to use "Avalon," "Margie," "Tea," "Down Yonder," "Best Little World," and "Bantry Bay" in "Dick Whittington" pantomime at Southampton.

Rosalie Jacob has a big winner in "Margie," which she handles with excellent effect.

Paul Daly, in "Oh! Laugh," is making an excellent impression with "Linger a Little Longer," and "I've Had a Good Time with the Girls."

Betty Barclay and George Glover have a most suitable song in "Linger a Little Longer," and they are introducing "I Thought You Loved Me," another dainty number by the same writers (Stanley and Almey).

Betty Laurie (Scottish Dons) reports "I'd Love to Fall Asleep and Wake Up in My Mammy's Arms" and "Bright Eyes" going strong up North.

Whit Barry, playing little rôle in "Dick Whittington" at the Hippodrome, Burslem, will make a big feature of "The Best Little World."

Betty Green, playing principal girl in pantomime at Theatre Royal, Exeter, will feature the popular song, "Mammy's Arms."

The Holborn Empire Orchestra, under the able direction of S. Clarke Richardson, have recently introduced with success "Creole Blues," "Amazon," and "Chinky Lee."

LAWRENCE WRIGHT MUSIC CO.

Worton David and Horatio Nicholls' great Peace ballad, "The Tears of an Irish Mother," which Talbot O'Farrell has been featuring for the last six weeks, is in much demand. Never in the whole of his career has Talbot O'Farrell received such applause as when he sang this song at the Hippodrome, Bristol, last week, and again at the Palace, Manchester, this week. To cope with the tremendous rush for this song will take the whole time of the Lawrence Wright staff, but the firm assure everybody that whether they write or wire they will all receive their parts in time for rehearsal. Now is the time to secure what will undoubtedly be one of the greatest song sensations in history, and those who may be afraid that this number deals with controversial subjects, may rest assured that it is impossible for it to be objectionable to anybody.

The Sparkling Muzekles are always supplied with good songs, and never more so than at the present time, when they are working two Lawrence Wright numbers, "Sing a Song of Old Virginia" and "You're Everything That's Wonderful." The latter they will make a special feature of in pantomime at the Theatre Royal, Nottingham.

"Bud Ritchie," who has been starring with "All Aboard" revue for some time, is playing his single act at the Palace, Euston, this week, and is scoring heavily with "K-K-Kiss Me Again."

The Simon Wery Ensemble scored heavily with "The Memory of a Song" at

the Jubilee Hall, Weymouth, last week, and Miss Dorothy Shurmer's excellent rendering of this gained golden opinions for her. They are repeating their success at the Pavilion, Hackney, this week.

Mr. Charles F. Hayes, writing from Bath, tells us that he has found a big winner in "The Lisp of a Baby's Prayer," which gains for him hearty applause at every performance.

At the Hippodrome, Ilford, this week, the Michaeloff Trio are scoring heavily with "Silver Star." This act made a big feature of "Omaha," but find that "Silver Star" is a more than worthy successor to it.

Francis and Day's.

A great and enthusiastic audience at the Royal, Glasgow, went into paroxysms of delight over the pantomime, "Robinson Crusoe," on Saturday night, and the success of the songs of the firm spoke volumes for the acumen of those who selected them. The songs included the great feature number, "Coal-Black Mammy," "Nobody Loves the Ladies Like a Sailor," "Cherie," "Wi-Ki-Walla-Walla-oo-Bah-Bay," "On Board of the 'Nancy Lee,'" "Toodle-oo," and "I Might Learn to Love Him Later On."

An enormous hit was achieved at the Glasgow Alhambra by Dorothy Ward in "Mother Goose," Messrs. Wylie and Tate's splendid annual with "Coal-Black Mammy," now freely spoken of as the super-success of the season.

At the Thrs Arts Ball at Covent Garden, Corelli Windsett and his band came in for some remarkable ovations, as did the following dances, so faultlessly rendered by his renowned orchestra: "Packer Up and Whistle," "Wabash Blues," "Coal-Black Mammy," "Inspiration" waltz, "Wagner-tius," "Georgia Rose," "I Love You Sunday," "Pekin," "Peggy O'Neil," "Manapa," and "Never Knew."

"Turn Your Face to the Sunshine" and "Wait Till Your Ship Comes in" are two of the song successes of Arthur Clarence and Leo Field's touring pantomime, "Goody Two Shoes," Betty Rogers and Milly Dixon being the respective singers.

Jennie Benson at the Stratford Empire is repeating her success of the preceding week at the London Palladium, with that enchanting Arabian romance, "Kismet."

At the Leeds Hippodrome, W. G. Wailes, the ideal coon, is singing with best results "Wait Until You See My Madeline" and "Coal-Black Mammy."

Jack Lane is evoking loud laughter at Shepherd's Bush with "John Citizen," J. P. Long's latest success.

Miss Kitty Evelyn, in Fred Collins' pantomime, "Aladdin," at the Pavilion, Glasgow, scored an enormous success on Monday with "Coal-Black Mammy" and "It's All Over Now."

Fred Allendale Co.

Fred Hutchings is making a special feature of the Allendale comedy song, "Patacoes," in Fred W. Warden's pantomime at the Opera House, Belfast, and the same number has also been taken by John Hart, for Manchester, Leeds, Sheffield, and Bristol.

Louis J. Seymour's big hit, "I'll Show You Where They Are," is being featured by John Hart, at Sheffield, Bristol, and Leeds; by Jazon and Montgomery in six pantomimes; by Henry Lees, Jack Williams, Fred Clements, Evelyn Thomas and a host of others. Although a fine principal boy number, Tom Payne is making a dance song of it, at the Alexandra, Stoke Newington.

"I Will Be True To You," sung by the principal boy and girl, Ray Cardle and Minnie Earl, was a big success in Henry Lee's "Jack and Jill," at the Palace, Aberdeen. This fine ballad is also being sung by Elsa Ingham in H. L. Osmond's "Puss in Boots," at Gloucester; in H. Elliman's "Babes in the Wood," and other productions.

Both on music halls and in pantomime, "When You're Old You Like 'Em Young" is an assured hit, being sung by Daisy Wood, Peter Bernard, Marie Courteney, Haig Brothers, and Ryan, also in five of Jazon and Montgomery's pantomimes. It is also being featured in pantomime by Henry Lee, A. G. Hart, Evelyn Thomas, Jack Williams, T. F. Convery, etc., Vera Hilliard will specially feature this song at the Alexandra, Stoke Newington.

"You're the Beautifullest Beautiful Baby" is a dainty duet that has "caught on" for pantomime. It suits principal boy and girl or dame and comedian equally well.

Fine exponents of the number at Christmas will be Lily Lena, Ethel Leslie, Madge Merle, Nell Calvert, Anna Thayer, Tom Reno, etc. Horace Mills and J. H. Wake-field are making a big feature of it in John Hart's pantomime at the Prince's, Bristol.

CONCERT PARTY NOTES.

MASONIC ENGAGEMENTS.

Entertainments at Masonic lodges play a very important part in the operations of concert artists, many of whom derive a substantial income from engagements at the "after the banquet" concerts. There are several hundreds of lodges in and around London, and each lodge has about six meetings during the winter months. At nearly every one of these meetings, from three to six artists are engaged to perform after dinner. At establishments such as the Holborn Restaurant we find in the winter some half-dozen lodge meetings nightly. In fact, the total number of such gatherings each evening in London alone is very considerable. It is, indeed, no unusual thing to find an artist performing at two or three meetings in one evening. It will be gathered that a very important source of income Masonic lodges must prove to artists. It may well be asked "how is the unknown artist to go to work to obtain these engagements?" As a matter of fact there is no royal road. Like concert business generally, the artist has to plod along until he secures a connection. Talent is essential, for he will find many competitors of marked ability.

An Old-Established Lodge

The "Star" Lodge is well known to many concert artists, and has for a number of years been famed for its musical programmes. Many prominent artists of today can no doubt carry their minds back to the old times when the "Star" members gathered together at the Old Ship Hotel at Greenwich, that is some years ago. That stirring pianist and accompanist, so well known in musical circles, Mr. Arthur Kippes, was the leading light even in the old

Greenwich days—or should we say nights? We were present at the Café Monaco on Friday evening last at a "Star" gathering, and Mr. Kippes well proved himself to be still in the front rank of accompanists, as well as a keen judge of the class of entertainment required by those whom he represents as musical director. The enthusiasm which greeted the various items in the programme testified to his choice, as well as the ability of the performers. Amongst those who appeared mention must be made of Miss Violet Wenderby, who displayed exceptional gifts as a soprano in "Love's a Merchant" and "All For You." Mr. Heddie Nash, a tender vocalist of considerable merit, was heard to advantage in "Salve dimora" and the "Drinking Song" from the "Rose of Persia." An abundance of comedy was supplied by Mr. Kit Keen, and the heartiest laughter was his reward. His patter was clean and witty, his imitations of the most amusing description, and lastly, his bone playing quite amazing.

Mr. George Robins.

Mr. George Robins, the well-known concert party comedian, has been engaged by Mr. J. B. Mulholland to perform and help produce at his Wimbledon pantomime, which promises to be extra good this Christmas.

Death of Old Opera Singer.

Thomas J. Rennil, who joined J. W. Turner's Opera Company at its formation, and was taken over by the Carl Rosa Company, passed away at Oxford on Saturday, December 3, aged 72 years. He was a native of Glasgow, where he was much respected. The deceased vocalist was singing up to a few days before his death, and his loss is much regretted by the members of the Carl Rosa Company.

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Surely this is a record in two years. Communications direct, for Vaudeville, Concerts, Recitals, &c., bookings open for a few dates in 1922, on.

CONCERT PARTIES ON TOUR.

ARCADIANS, THE—Dec. 12, Assemb. Rooms, Chester.

BOX O' VESTAS—Dec. 12, Derby.

BRITANNICS—Dec. 12, Institute, Frosterley, Durham.

GATLIN'S ROYAL PIERROTS—Dec. 12, Walney Island, Barrow-in-Furness.

CIGARETTES, THE—Dec. 12, Repertory, Plymouth.

CORONETS, THE—Dec. 12, Masonic Hall, Thornhill, N.E.

CURIOS—Dec. 12, Jubilee Hall, Weymouth.

FAROE—Dec. 12, Southsea.

IDEALS—Dec. 12, Rushmore Pavilion, Manchester.

JOLLY DUTCHMEN—Dec. 12, Barton.

LIFE—Dec. 12, New, Tonbridge.

MASKS AND FACES—Dec. 12, Town Hall, Berwick.

NEW CADETS—Dec. 12, Hippo, Wrexham; 19, Rushmore Pav., Manchester.

NOVELTY—Dec. 12, Albert Hall, Stafford.

OPTIMISTS, THE—Dec. 12, Town Hall, Sale.

POPPIES, THE—Dec. 12, Loftus.

PRO RATAS, THE—Dec. 12, Bedminster Hippo, Bristol.

QUAINTESQUES, THE—Dec. 12, King's Hall, Melton Mowbray.

QUIXOTES—Dec. 12, H.M., Barrow.

RAMBLERS, THE—Dec. 12, W.H., Leamington Spa.

SEVEN NOBODIES, THE—Dec. 12, Hippo, St. Helens; 19, Harrogate.

SNATCHES—Dec. 12, Assemb. Rooms, Salisbury.

SUMMITS, THE—Dec. 12, Winter Hall, Leamington.

TATTLERS, THE—Dec. 12, West Pier, Brighton.

VERSATILES, THE—Dec. 12, Leas Pav., Folkestone; 19, Leas Pav., Folkestone.

Mr. F. J. Peers.

Having toured South Africa, the Continent, and the British Isles with an illusion act, at one time managing the largest circus in South Africa, Mr. F. J. Peers, the recently appointed manager of the beautiful Palladium at Llandudno, can claim to have had a varied career. In September, 1914, he answered the call to action and served in France until April 15, when he was invalided out of the Army. A notice of his death appeared in the theatrical papers, and he humorously comments that his professional friends who visit Llandudno will find a big surprise waiting for them, for he is very much alive and looking forward to many successful seasons at the Palladium.

FIRST NIGHTS OF THE WEEK.

Robina Reborn at the Ambassadors—A New Opera—The Gaiety's Gay Comedy.

"CLOTHES AND THE WOMAN."

Comedy in Three Acts, by George Paston. Produced at the Ambassadors Theatre, on Wednesday, Dec. 7.

Robina Fleming Iris Hoey
Mrs. Desmond Elizabeth Drury
Bibi Warrender Ursula Millard
Dr. Lomax Clive Brook
Jim Bradley Reginald Bach
Claude Goring Leslie Banks
Colonel Breton C. V. France
Mrs. Henslowe Francis Wetherall
Fred Henslowe Geoffrey Bevan
Mrs. Pershore Ethel Coleridge
Harrington Gladys Gaynor

With singularly pleasant recollections of a matinee performance at the St. James's in June, 1919, given in aid of the Serbian Red Cross Society in Great Britain, we visited the Ambassadors Theatre to re-view "George Paston's" excellent comedy on the importance of clothes. Nor were we disappointed. "Clothes and the Woman" proved every whit as sparkling, as clever, and as interesting a piece of work in this better-balanced year of 1921 as it was in that queer, unsettled, chaotic aftermath, 1919. In fact, if our remembrance holds good, it has been shorn of superfluities and inconsistencies, tightened and brightened, and all traces of the passage of time (it was originally produced May 26, 1907, at the Imperial) removed from its comely countenance.

We once heard a smart woman hold forth comely and with deep solemnity on the difference between being "dressed," "clothed," and "merely covered." Robina Fleming, free lance journalist, and thirty, could only lay claim to the third, and even that was atrocious. She disguised herself in horrible drab blouses that were all wrong everywhere, and tweed skirts that were like nothing on earth, put her feet into felt heel-less slippers, pulled her hair into a tiny knob, fastened it with two hairpins, wore steel spectacles, and then wondered why no man ever made love to her. Her friend, Mrs. Desmond, one of the "incarnate woman" type, told her why, and told her pretty plainly—and Robina, who had just been ordered a holiday by one of her pals, a Dr. Lomax, was seized with a sudden desire to be lovely and alluring, and frivolous.

Just a Nice Woman.

Three hundred pounds converted into frock, frills, face massage, and so forth transformed the little dowd into a fascinating syren, and brought her a fine collection of scalps. They included those of a charming elderly Colonel (admirably played by Mr. C. V. France), his youthful nephew, and another of Robina's bachelor pals, an impressionable young artist, who disgracefully left a charming little girl in the lurch for the sake of the re-born Robina. How Robina revelled in the power of her wiles—plus her smart fripperies! How she enjoyed herself (for she had a strong sense of humour), how she fumed when Dr. Lomax remained impervious and rated her soundly for changing her heart with her clothes! She was brought down to earth with a bump by the simple sincerity of the delightful Colonel when he made her a "firm offer," and brought him and the fickle young artist to their senses by re-appearing as the awful dowd. The Colonel—gallant gentleman—stuck to his offer, but Robina handled him back to Mrs. Desmond, and was rewarded by the devotion of the doctor, for whose sake she took the middle course, and became neither a dowd nor a syren, but "just a nice woman."

Miss Iris Hoey plays brilliantly as Robina Fleming. She puts sincerity, charm, and humour into the part. It is a revelation of what Miss Hoey can do when she likes, and has a part that is worthy of her great gifts. Mr. Leslie Banks—one of our most interesting young actors to watch at the present time—gives a clever performance of the artist, and Miss Evelyn Millard's daughter, Miss Ursula Millard, makes a promising appearance as his slighted fiancée.

An admirably finished sketch of a Bloomsbury landlady is provided by Miss Ethel Coleridge, and Miss Elizabeth Drury is bright and charming as Mrs. Desmond. The character of the doctor is acceptably played by Mr. Clive Brook, and Miss Frances Wetherall and Mr. Reginald Bach do uncommonly well in small parts.

CARL ROSA AT COVENT GARDEN.

A NEW OPERA.

"Le Chant Fatal,"
Lyric Tragedy, in One Act, by Georges D'Orlay.

The Mother Doris Woodall
Gaston William Boland
Pierre Booth Hitchen
Jeanette Eva Turner
Jacques Henry Luscombe
The Carl Rosa Opera Company did good service on Wednesday, when they produced "Le Chant Fatal," a new one-act opera (it plays about an hour and a quarter), by Mr. Georges D'Orlay. For one thing, it has an excellent libretto, written by Mr. L. H. David, from a story provided by the composer. "Le Chant Fatal" is a song which an elderly woman innkeeper is heard humming at the commencement of the opera. She tells her son Gaston that it is the song which his father used to sing. Gaston has come to tell his mother that he intends to seek the hand of Jeanette, the daughter of a rich vineyard owner. She implores him to give up the project, but Gaston is adamant. Then the truth comes out, Gaston is an illegitimate offspring, and his father had deserted his mother. Left alone to brood over his misfortune, Gaston suddenly hears once more the fatal song. It emanates from his father, a ne'er-do-well and drunken journeyman, whom the long arm of coincidence has brought back to the inn after many years. As this is opera, the rest can be imagined. Gaston kills his father with an axe. The opera might well have concluded there—but it is prolonged, with some slight effect of anti-climax, to enable the mother to apostrophise the corpse, and to enable us once more to hear "Le Chant Fatal."

The music is most effective. The dramatic situations are well dealt with, and the orchestral score is singularly arresting, several melodious vocal themes linger in the mind. That of the "Chant Fatal," for instance, pregnant with melancholy signi-

fiance, and announced by the flute, and the duet between the mother and the vineyard owner, Pierre, wherein she implores him to keep her secret. The dance which the villagers, somewhat unceremoniously perform in the inn's interior, is full of colour. The performance on Wednesday left little to be desired. Miss Doris Woodall as the pathetic figure of the mother and Miss Eva Turner as Jeanette, were particularly good, whilst Mr. William Boland gave a striking portrayal of Gaston. As the drunken Jacques, Mr. Henry Luscombe was effective, and it was not entirely Mr. Booth Hitchen's fault if a lot of his words as Pierre were inaudible (the composer being in somewhat strident mood therabouts). That very clever young dancer, Miss Ailene Phillips, did her "pas seul" very neatly in the middle of the work. The composer came in for a large and well-merited ovation, Mr. Eugene Goossens, who conducted, sharing these honours. The new work looks like being a permanent addition to the Carl Rosa repertoire.

"THE LITTLE GIRL IN RED."

A Musical Play, adapted from "La Petite en Rouge," by Maurice Lupin. Book and lyrics by Harold Simpson and Arthur Stanley. Music by Edward L'Enfant. Produced at the Gaiety on Saturday, Dec. 10.

Clare St. Michel Lillian Caldico
Jacqueline Hazel Hamilton
Marie Winifred Wasley
Angelo Dorothy Desmonde
Capt. Maximilian Laroche

Edward Combermere
Maurice Leclecque C. Denier Warren
Yvonne Durosel Rita Devi
Butler Archie Pope
Guy de Mottieres Fredk. G. Lloyd
Hyacinth Borel Mark Lester
Madame St. Martin Amy Augarde
Salimac de Flavigny Billy Leonard
Suzette Borel Margaret Bannerman
Hubert Faverolles Arthur Margetson
Lili Toupin Mai Bacon
Yoshino Ralph Roberts
Gaston Arthur Stanley
Japanese Swordsmen Eric Harding

Although she has not much of a story to tell, "The Little Girl in Red" possesses a very fair amount of charm and humour. The charm lies in pretty music, beautiful colours and fabrics, a lovely Japanese garden scene, and dainty interpretations, the humour in the lyrics, and the efforts of clever comedians, particularly Mr. Billy Leonard, whose comic drunk dance is the chief hit of the evening. The "little girl" of the title is a charming damsel on the point of marrying an inane, but very good (and rich) young man, Salimac de Flavigny, because her uncle-guardian, an elderly roue, has more expenses than he can manage on his own income. Suzette might have gone through with it if she had not seen and fallen instantly in love with a handsome young man without a penny. By the time they have sung a duet together, "A Little Bit of Loving," Hubert is ready to give up sowing his wild oats and settle down, and Suzette is determined she will never marry Salimac the Good. Then naturally complications arise. The wildest of Hubert's wild oats, an expensive little dancer, Lili, asserts her claims. Suzette, to show Hubert that she can be a bit of a devil too, if she likes, goes in a lovely red frock and masque to a notorious night club, where everybody meets everybody else. Even the good young man is taken to the Café Kobo to "see life," and after drinking three large glasses of hot milk that had been liberally "doctored," he sees life upside down, and spends an hilarious evening, falling eventually into the clutches of the money-loving Lili. The disguised Suzette flirts violently with Hubert, but is furious when he tries to

kiss her. It gives her the opportunity of singing a delightful song, that should be a popular favourite, about the "Blue Bird" of happiness having flown away. A happy termination is brought about with Suzette's forgiveness, and the promise of an aunt of Hubert's to finance the young couple on condition that she is led to the altar by the gay guardian-uncle.

In addition to the duet already mentioned for Miss Margaret Bannerman and Mr. Arthur Margetson, as Suzette and Hubert, there is another graceful number, entitled "Mirror, Mirror," and also a lively duet for Lili and Salimac, "It's Nice to be Naughty Now and Then," which is particularly well done by Miss Mai Bacon (a dashing and beautiful Lili) and Mr. Billy Leonard. Mr. Mark Lester has a good swinging song, "Tweedledum and Tweedledee," and a duet with Miss Amy Augarde, "Heigho," which admits of possibilities in working up.

Miss Margaret Bannerman is deliciously dainty and sweet as Suzette. Mr. Mark Lester jolly and excellently easy in style as the Uncle, Miss Amy Augarde, always polished and clever as the charming Aunt. Mr. Billy Leonard as Salimac is delightfully funny and original. Very good work was done by Mr. Ralph Roberts as the Japanese proprietor of the Café Kobo; and Mr. Edward Combermere and Mr. Denier Warren were much too good for the small parts, in which they distinguished themselves. Mr. Arthur Margetson played and sang pleasantly and naturally as Hubert.

"SHE STOOPS TO CONQUER."

Revived at the Court Theatre, on Monday, Dec. 12.

Sir Charles Marlow Louis O'Connor
Young Marlow (his son) James Dale
Hardcastle H. O. Nicholson
Hastings George Hayes
Tony Lumpkin Alfred Clark
Digory Miles Malleon
Mrs. Hardcastle Margaret Yarde
Miss Harcastle Ena Grossmith
Miss Neville Eileen Beldon
Maid Gwendolen Evans

Goldsmith's fine old robust play is a welcome change from modern comedy, and "She Stoops to Conquer" should have a successful Christmas at the Court Theatre. It is played in the old spirit, without modern tricks, and the fun is taken wholeheartedly, almost rumbustiously, as Tony Lumpkin might have said.

One of the best characterisations was of Mr. Hardcastle. That absurd and monumentally vain creature was cleverly created by Miss Margaret Yarde, who played with the keenest sense of the fun of the part. Hardcastle was made a dryly humorous, rather lovable, old man in the hands of Mr. H. O. Nicholson, whose perfect technique and grip is always a delight to watch. Mr. Andrew Clark's Tony Lumpkin was a ripe performance, exceedingly clever and amusing.

The two young gallants, Marlow and Hastings, were delightfully handled by Mr. James Dale and Mr. George Hayes. They were both the nicely-mannered, dashing young men of the period, and the former was particularly amusing in the gauche love scene. Miss Ena Grossmith played Miss Harcastle very charmingly and very roughly; one felt, however, that she was rather too modern in her idea of the part. That clever young actress, Miss Eileen Beldon, made a vivacious creature of Miss Neville. Mr. Miles Malleon gave another of his very individual studies, and acted most amusingly as Digory, and the small part of the maid was played by Miss Gwendolen Evans.

The play was produced by Mr. J. B. Fagan.

The Cranley Cigar Co., of 173/5, Fleet-street, E.C. 4, are offering as a special inducement for the Christmas season boxes of cigars and the finest Virginia cigarettes, in presentation cases, suitable for Christmas gifts, at greatly reduced prices, post free. Particulars will be found in our advertisement columns.

ALLANDALE'S BIG PANTOMIME SONGS

I'LL SHOW YOU WHERE THEY ARE

Sung by LOUIS J. SEYMOUR

TOO GOOD

Sung by Miss MAIDE SCOTT

MY LAZY LAGOON

Sung by Miss OUIDA MACDERMOTT

I WILL BE TRUE TO YOU

Sung by Miss ENNIS PARKES

PUGGIE

Sung by CLEMENT FARACE

DARKTOWN JAMBOREE

Sung by JACK COTTRELL

WHEN YOU'RE OLD YOU LIKE 'EM YOUNG

Sung by Miss DAISY WOOD

CECILIA FROM SICILY

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THEATRICAL GOSSIP.

Campaign against the Entertainment Tax—"Closed Shop" Operations in America—George Graves' South African Trip.

Entertainment Tax Campaign.

Indications of a revolt against the Entertainment Tax, the burden of which has become unbearable, are apparent. It is good to learn that a new campaign is being inaugurated by the Provincial Entertainment Proprietors' and Managers' Association. The news is conveyed by the secretary, who invites the "Provincial Manager," whose letter we printed in our last issue, to get into communication with him. Mr. Percival very pertinently suggests that they should prepare for action before the next Budget is framed.

English Actors in America.

The "closed shop" is apparently to be enforced for all it is worth in America. As will be seen by a letter in a neighbouring column from the secretary of the Actors' Equity Association, English actors engaged for America are advised before sailing to see that they are paid up in the Actors' Association, as no Equity member is allowed to play with non-members, except in companies controlled by the Producing Managers Association.

George Graves for South Africa.

The I.V.T.A. Ltd., announce that they have secured Mr. George Graves for an early sailing for South Africa to play under the auspices of the African Theatres, Limited, when he will present "The Key of the Flat" and "Koko of Road-street." Mr. Graves will be supported by his own company. The I.V.T.A. Ltd., have also secured from Messrs. Wylie and Tate the South African rights of their successful revue, "The Peep Show," which is now being presented at the London Hippodrome.

Henry Ainley's Return.

Mr. Henry Ainley will shortly make his reappearance in "Quality Street," at the Haymarket.

"Peter Pan" Again.

At two o'clock to-morrow (Thursday) the St. James's Theatre curtain will ring up once more on "Peter Pan." Chief among those who have figured in former Christmas seasons are Mr. George Shelton, who has only missed one of the previous seventeen London productions, Miss Sybil Carlisle, Mr. James English, and Mr. John Kelt, the lady as Mrs. Darling and the two little-boys as the children of the story. None of last year's children will be seen. They have vanished into thin air. They are evidently not inspired by Peter's example, for Mr. Gilbert Miller pronounced them all too grown up for this year.

Peg's Return.

Miss Peggy O'Neill returned to the Savoy Theatre, on Monday afternoon, to resume her playing of the title rôle in that outstanding success, "Paddy the Next Best Thing," and had a wonderful reception. She had to appear in front of the curtain at the close of each act in response to the applause, and at the close she had curtain after curtain to bow her acknowledgments. Miss O'Neill's performance is as finished as ever, and all the other members of the cast lend valuable assistance.

Garden Party Call to the Chorus.

There are few more ardent workers for the actors' Orphanage than Mr. Andre Charlott. The other evening, in order to assist the "whirlwind campaign" inaugurated by the president, Mr. Gerald du Maurier, to sell tickets for the Garden Party ball at the Connaught Rooms on Friday next, he made a call for the chorus of the "A to Z" company, and delivered them a little speech. "The orphanage," he said, "is a good and noble charity. It is our duty to it. We each of us will love to do all we can for it. So I am sending for twenty-eight books of tickets—one for each of you to sell. And you will sell them, won't you?" The girls cheered, and are now at work to see who can sell out first.

By the by, the committee are presenting a gold wristlet watch to the lady who individually sells the most tickets for the ball before the actual date, Dec. 15.

Tickets for the ball are now obtainable at 2s. 2s. each from Mr. Conynne Beaumont, 108, Jermyn-street, S.W., and at all the West-End box-offices and libraries.

Bert Coote's Half Century.

Boxing Day next will mark the fiftieth anniversary of Bert Coote's active life on the stage. Fifty years ago, at the age of five, he made his first appearance as one of the Babes in the Wood at Sadler's Wells Theatre.

At a Moment's Notice.

Mr. Stanley Lupino and Mr. Leslie Sarony, both being unavailable, Mr. Freddie Read was called upon at a quarter-of-eight notice to play the part of George in the "Peep Show" at the Hippodrome, on Monday. So good a show did he put up that nobody except those "in the know" in the audience realised what had happened, and the show went off without the slightest hitch.

Old Associations.

What an extraordinary "old associations" play is 29-years-old "Charley's Aunt," which "still runs" as fast and merrily as ever at the Duke of York's Theatre! The latest evidence of the never-disputable fact is in the meeting of Mr. Gerald Mitchell and Mr. William Burdett in this year's cast for the first time for 29 years!

After 20 Years.

The operatic and dramatic society in connection with the Pearl Assurance office has been revived after a lapse of over 20 years, the last performance being that of "Falka," in 1900. The society is giving performances of the Gilbert-Sullivan opera, "The Pirates of Penzance," at the King's Hall, Covent Garden, on December 15 and 22 next.

A Princess Mary Matinee.

A matinee will be given at the Apollo Theatre on Friday (December 16), at 2.30, in aid of the Princess Mary Wedding Fund. Among the artists who have generously offered their services are H.S.H. the Princess Obolensky-Yourievsky, Lopokova, Mlle. Kuzari, Miss Edna Maude, Miss Marie Novello, Miss Eunice Hansley, Miss Mary O'Farrell, Miss Alice Hollander, Mr. Nelson

Jackson, Mr. Douglas Furber, Mr. H. Brough Robertson, Mr. Vivian Foster, Mr. Nat D. Ayer, M. Jacques Sennoi, Captain Clive Maskelyne, Miss Frances Wetherall and Mr. H. R. Hignett.

Miss Doris Lytton, Miss Sylvia Morris, Mr. John Deverell, and Mr. F. J. Nettie-ford will play the third act of "Thank You, Phillips!"

Marie Brett.

Having concluded her third season with Wylie and Tate, Miss Marie Brett will be seen as "Aladdin" at the Theatre Royal, Leeds, which Mr. Laidler is presenting on



(Photo, Fielding, Leeds.)
MISS MARIE BRETT.

Friday evening, the 22nd inst. Miss Brett, who had played Cinderella for the past four seasons, always wanted to play "Boy," and is naturally pleased to have been given the opportunity by Mr. Laidler.

The Late Herbert Shelley's Plays.

We are pleased to learn that the numerous plays from the pen of the late Herbert Shelley have not been shelved. His son-in-law, Captain Pierce Power-Waters, has just completed a most successful tour at Sheffield with "The Romance of the Rosary," which was a big success in the provinces. Captain Power-Waters, although quite a newcomer in the profession, has made many friends. He is at present busy booking spring and autumn tours.

Baby Charity Matinée.

To save the babe in the Alpha and Omega of the National Children Adoption Association, and to help replenish their depleted funds some of the ladies interested in the welfare of the Association have organised a matinee at the Aldwych Theatre, to be given under the direction of Lady Violet Brassey and Lady Cynthia Mosley to-morrow (Thursday), Dec. 15, when many favourite artists have offered their services free in the cause of this well-deserving charity, amongst them Evelyn Laye and Roy Royston, Thornley-Dodge, the Dolly Sisters, and Edyth Goodall.

PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

Mr. Leon M. Lion's Plans.

With the brilliant success of "The Faithful Heart" in mind, Mr. Leon M. Lion has commissioned Mr. Monckton Hoffs to write him another play, and the clever author has already started upon it. Meanwhile Mr. Lion is concentrating upon a Galsworthy cycle, which he intends to give in the immediate future. He has also a Chinese play in contemplation.

A New Milne Play.

"The Truth about Blayds," a new play by Mr. A. A. Milne, is now being rehearsed at the Globe Theatre. It will be produced on the 20th, with Miss Irene Vanbrugh in the leading part. Mr. Dion Boucicault, Mr. Norman McKinnel, Miss Irene Rooke, Mr. Jack Hobbs, Miss Faith Celi, and Mr. Ion Swinley are also in the cast. "Woman to Woman" finishes at this theatre on Saturday night, having run over 100 nights.

"The Thing That Matters."

In Mr. Robert Courtneidge's production at the Strand, on December 22, of "The Thing That Matters," the cast will include Mr. Arthur Boucher, Mr. Owen Rongwood, Mr. Holman Clark, Mr. George Ralph, Mr. Louis Goodrich, Mr. Arthur Eldred, Mr. Tom Reynolds, Lady Tree, Miss Kylie Bellamy, Miss Violet Graham, Miss Dorothy Holmes Gore, and Miss Rosalie Courtneidge.

A Baffling Title.

Mr. Milne has another new play to his credit. It has just been successfully produced (appropriately enough) at the Punch and Judy Theatre, New York, and is presently to be brought to London. It is a matrimonial comedy, said to be "full of grave and fluent humour," and is entitled "The Great Broxopp."

Sanguinary Spaniard.

"Blood and Sand," the Spanish bull-fighting drama, which is to make its London debut at the New Theatre to-night, will show Matheson Lang as a mighty Matador. A talk with that Toreador has already proved to us that this character shape as being one of the most vivid and most varied this powerful actor has ever assumed.

New Vaudeville Mixture.

The principals of "Pot Luck," Messrs. André Charlott and Paul Murray's new show at the Vaudeville Theatre, due on the afternoon of Thursday, Dec. 22, are Beatrice Lillie, Jack Hulbert, Marjorie Brooks, Doris Ashton, Mary Leigh, Herbert Mundin, Edgar Driver, and Gus Sharland. While pretentiousness will not be a feature of the production, artistic settings, new ideas, and comic canons are numerous.

"Rainbow" Rehearsals.

Rehearsals of "Where the Rainbow Ends" are now very active on the Apollo stage, where Messrs. George and J. Kirby, the aerial ballet experts, are busy instruct-

Actors Benevolent Fund.

At the committee meetings of the A.B.F. held on the 1st and 8th inst. the total sum of £255 14s. was granted in relief, inclusive of the emergency. Ninety-five persons are in receipt of weekly assistance.

A Theatrical Hotel.

Mr. Edward Bonfield, for many years well known in the theatrical profession, has now taken over the management of the Rufford Hotel, Nottingham. The hotel is situated in the heart of "Theatreland" of Nottingham, and Mr. Bonfield will make special terms for members of the profession.

The Old Vic.

Five additional performances of Strindberg's Christmas play, "Advent," will be given during the coming week at the Old Vic. The theatre will be closed on Christmas Eve, to reopen on Boxing Day with Goldsmith's "The Stoops to Conquer." The subscriptions towards the Old Vic Reconstruction Fund, it may be added, now total over £800.

Nora Creina's Lucky Trip.

Miss Nora Creina, who recently concluded a twelve months' engagement at the Vaudeville in revue, is just back from a trip to the Continent, and has had some exciting experiences. On leaving Cologne the train caught fire, and delayed the journey, so that she and her friends had to remain another night in that city. She was thus able to follow Charlie Chaplin's programme by seeing the city in the wee small hours.

When she arrived at Bavaria her passport was not in order, and she was taken before the Justices, who inflicted a fine, or, in default, a penalty of 100 days' imprisonment. Nora paid the fine! Meanwhile, her friends continued the trip to Vienna. When Miss Creina arrived, the rioting, which we have read about recently, was in full swing. The room that she had reserved at the hotel had been completely wrecked, and the people on that floor had had everything taken from them the previous day. So that, apart from the train mishap and the passport difficulties, Nora might have fared much worse.

A Punch and Judy "Show."

On Saturday, Dec. 24, the new musical fairy play, "Punch and Judy," written by young Mr. Vincent Douglas (author of "The Jeffersons"), will be produced at the New Brighton Winter Gardens for a season before visiting several of the Gulliver halls. A remarkable company will include Mr. Wilfred Shine (the popular actor), Mr. R. H. Douglas (whose return to the stage is very welcome), Mr. Fred Maple, and Mr. Bert Burnell. Miss Doreen Montgomery, and Mr. Fred R. Yule (who has played many Thorpe Bates' parts in the provinces). The production will be folded in eight beautiful scenes, and the music has been composed and arranged by Mr. Geoffrey Blackmore.

The Woolwich Matinée.

Beginning Dec. 26, African Productions, by arrangement with F. R. Littler, will present the fairy pantomime, "Sleeping Beauty," at this theatre.

Highway Robbery.

Dear Sir,—In old days, highwaymen, armed with pistols, held up travellers, demanding "Your money or your life," and when caught, were hanged.

To-day, officials, armed with authority by the present Government, demand from theatre patrons 20 per cent. of the gross receipts, before these patrons are even allowed to "sample the goods." This is highway robbery up-to-date.

If a lightning strike occurs, and every place of amusement closes simultaneously, the public will have something to say as the result will throw thousands on the dole.

That is what the present Government are evidently asking for, by continuing this ferocious tax.—Yours faithfully,

"ANOTHER PROVINCIAL MANAGER."

THE MANAGER PAYS.

TO THE EDITOR OF "THE ERA." Dear Sir,—Appropos the Entertainment Tax, the theatrical industry cannot possibly stand it and pay its way. It is useless for the Government to state the public pay. The public have only a limited amount to spend on amusements, and the people who pay the tax are the managers, both resident and touring, and the thousands of "common or garden" performers. The latter pay indirectly through not getting the contracted salaries, which are small enough even if they worked 52 weeks a year and got 20s. in the 2.

Every town I've recently visited I hear of stranded companies, or "what can you get out of salaries?" Personally, I shall never be a touring manager again under such suicidal conditions. I enclose my name and address, and remain yours faithfully,

HIBERNATING."

Right Up-to-Date Revue.

Fred Karno informs us that he will produce at Nottingham on Jan. 15 a new and comprehensive musical comedy-revue, written by Harry Grattan, and set to music by that clever conductor-composer, Willy Redstone. The present title is "1922."

Ambrose Applejohn's Adventure.

There will be an extra matinee of "Ambrose Applejohn's Adventure," at the Criterion on Boxing Day, Dec. 26, in addition to the usual Tuesday and Friday matinees. The play is still drawing crowded audiences, for nothing funnier than our bland and beloved comedian (Mr. Charles Hawtrey) in the rôle of a pirate has ever been seen on the English stage.

Royal General Theatrical Fund.

The directors of the Royal General Theatrical Fund held their December meeting at Goshen Buildings, Henrietta-street, London, W.C., on Tuesday the 6th inst. Mr. M. B. Morand occupying the chair. Messrs. Douglas Gordon (hon. treasurer), Lionel Carson, H. Saxe Wyndham, and Charles Cruikshanks (secretary) were in attendance. The secretary reported deposit of £500, part of the surplus income of the Association, at the Fund's bankers that day. The secretary also reported receipt of a legacy of £250 and interest thereon.

THE INQUITOUS TAX.

JAMES GLOVER ON THEATRE PRICES.

Mr. James Glover, musical director, Drury Lane, and managing director of the Theatre Royal, Plymouth, has made an effective reply to critics who have attributed the theatre slump to high prices. Advising them to help to induce local M.P.s to secure the repeal of the Entertainment Tax, he gives a reminder that it was originally imposed by Mr. Reginald McKenna as a "war tax" only, and adds: "This is a burden we all feel. The Government get this money without a penny reduction (£12,000,000 last year with the expenses). We are not allowed a single penny for collection, stationery, or administration. A balance-sheet of a theatrical company before me shows a net profit of £45 7s. 6d.; tax paid to the Government £1,253 5s. 6d. for last year."

Mr. Glover gives some other facts: "Musicians' salaries, staff, printing, railway fares for the travelling companies cannot be reduced. They are now 33 per cent., and some of them 50 per cent. above pre-war prices. Pre-war receipts, and sometimes even worse, and post-war expenses!"

Again, the prices of admission are not always regulated by the theatre management. A London company of great financial liability wants to come to Plymouth. The proprietor insists that the theatre shall hold so much; he puts it sometimes in his contract. What am I to do? Plymouth wants the best. I must see that Plymouth gets it.

The Queue Question.

As for the suggestion to book the upper circle and pit, I have tried this, and financially it has succeeded, but the dozens—dozens, in fact—of letters of protest which I received from country patrons threatened to make the theatre so unpopular that I had to revert to the good old British principle of first come first served. This could not apply to the booking queues, for people sent and bought seats in bat-bats, and then re-sold them at a higher price. So what I made on the swings I lost on the roundabouts."

A NEW CAMPAIGN.

TO THE EDITOR OF "THE ERA." Dear Sir,—I have read with interest the admirably-reasoned letter of "A Provincial Manager," printed in your last issue. As my Association has inaugurated a new campaign against the Entertainment Tax, I should like, through your columns, to invite the author of the letter to kindly put himself in communication with me. I would further ask all and sundry who are engaged in the industry of entertainment, and feel the injustice and burden of the tax, to also do the same, whether they are subscribers to the P.E.P. or M.A. or not.

This I ask so that we may obtain a consensus of opinion and prepare for joint action before the next Budget is framed and presented, in place of waiting until the Chancellor's scheme of taxation for next year is definitely planned.

Up to now attempts at formulating a common policy, based upon common agreement, with a view to meeting the Chancellor whilst he is in the way with us, have, as regards the industry in general, been rather behind than before the event, but, surely, the diminution and disappearance of profits now so universal will provide the spur that has been needed.—Yours faithfully,

PERCIVAL PERCIVAL.

Secretary, Provincial Entertainment Proprietors' and Managers' Association, 73, Bridge-street, Manchester. Dec. 10, 1921.

Dear Sir,—In old days, highwaymen, armed with pistols, held up travellers, demanding "Your money or your life," and when caught, were hanged.

To-day, officials, armed with authority by the present Government, demand from theatre patrons 20 per cent. of the gross receipts, before these patrons are even allowed to "sample the goods." This is highway robbery up-to-date.

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Buttermilk for Beauty.

You cannot help responding to the feeling of freshness that Price's Buttermilk Soap brings to the toilet.

Its sweet, exclusive perfume imparts to it a distinctive charm. Its bouquet lingers with you throughout the day.

Price's Buttermilk Soap



ACTORS' ASSOCIATION MATTERS.

SECRETARY'S NOTES.

The special general meeting is to be held on Sunday, December 18, at the Ambassadors Theatre, at 3 p.m., to commemorate the work of the late Sydney Valentine and to discuss the Valentine Standard Contract. Will members please note that the time of this meeting is 3 p.m. (not 7 p.m., as advertised last week)?

Protection.

Will members please note the following resolution, which has been passed by the council:—"That members of the Actors' Association in companies which may be boycotted by the association will not receive assistance from the Protection Fund if it can be shown that they have condoned the bogus manager's offences by not notifying the Actors' Association within fourteen days."

Valentine Memorial Pension Fund. A case of Buchanan's whisky (over proof) is being raffled by the secretary in aid of the above fund, tickets 2s. 6d. each, prizes being as follows:—First prize, 6 bottles; second prize, 4 bottles; third prize, 2 bottles.

The 1922 Council.

The following new candidates have been duly nominated for election to the council:—

LONDON.
Foster, Fred E.
Beryl, Ivan.
Raby, Mary.
Bouverie, Gay.
O'Donnell, Elliott.
Randal, Frank.
Levy, Samuel.
Lathbury, Stanley.
Dale, James.
Hunter, Alex. G.

PROVINCES.
Boscoe, Ada.
Zeit, Harry.
Brownlow, Harold.
Lentfere, Arthur.
Rignold, Walter.
Shape, Tony.
Tennis, Walter H.
Reyn, Herbert.
Beatty, May.
Palmer, Victor.
Owen, George.

The following members of the present council are putting up for re-election:—

LONDON.
Broughton, Phyllis.
Gaine, Henry.
Clarence, O. B.
Coleman, Les.
Ffolliott, Gladys.
Gray, Frank B.
Giffies, Ethel.
Howell, John.
Kelly, Renee.
Lemle, Fred.
Lugg, Alfred.
Michaelis, Robert.
Moncrieff, Robert.

PROVINCES.
Albany, Eric H.
Aston-Lee, Cyril.
Beresford, Maud.
Denis, Frank B.
Dunscombe, T. W.
Forster, Luke.
Fry, A. George.
Fancourt, Tom.
Harding, Alfred.
Heath-Saunders.

Apollo Christmas Matinees.

Little Madeleine Robinson, daughter and niece of Tom and Heath Robinson, the famous artists, will be this year's Betty in "Where the Rainbow Ends," which Messrs. G. and J. Kirby revive at the Apollo Theatre on Thursday afternoon, Dec. 22. Eleven Orton and Monica Morgan will again be Will o' the Wisp and Rosamund, while Crispian will be Hugo Chantler. All are, of course, pupils of Miss Italia Conti. The "grown-ups" include Grace Seppings (Mrs. Carey), Darby Foster (St. George), C. W. Anson, George de Warfax, and (inevitably!) Marion Lind.

The Palladium Pantomime.

The list of London pantomimes is brought up to four by the decision of Mr. Charles Gulliver to make "Aladdin" his Christmas attraction at the Palladium. The production is due on Boxing Day, and the cast will include a wonderful array of names. Charles Astill will give us a most remarkable Dame. Aladdin is to be played by Miss Jennie Benson, whilst Toots, the smaller of the Sisters Pounds, is to play Princesses, her sister having another equally important part. The show is to be unequalled in scenic effects; production and artists. The producer is Mr. Ernest C. Rolls, well known as the producer of some of London's best shows, with ideas as fantastic as extraordinary.

Mumming Play.

The Bristol Folk Festival (under the direction of Mr. Rutland Boughton) is producing Miss Gwen John's fairy play, "The

Will members please note that nomination forms must be in 28 days before the general meeting, i.e., January 1; that the poll closes 14 days before the general meeting, i.e., January 15; the general meeting takes place Sunday, January 29; and that nomination forms can be obtained on application to the office?

Friday's Council Meeting.

Minutes of council meeting held December 9, 1921.—Present:—Mr. J. Fisher White (in the chair), Messrs. F. B. J. Sharp, John Howell, Walter Gay, A. Harding Steerman, Herbert Pearson, David Leslie, A. George Fry, O. B. Clarence, C. Hargrave Mansell, Robert Michaelis, Marri Moncrieff, Robert Lord, Eric H. Albany, Charles R. Stone, David G. Noble, Luke Forster, Frank B. Gray, Alfred Lugg (secretary), Misses Lisa Coleman, Gladys Ffolliott, Mme. Isabel Beresford, and Mrs. Saba Raleigh.

Reports of the Ways and Means, Nominations, and House Committees were read and their adoption carried.

Votes of condolence were passed with the relatives of the late Albert G. Rolfe, Robert M. Hayes, Charles Yates, and David Macfarlane.

Letters were read from Mr. Frank Denis, regretting his non-attendance; from the Society of West-End Theatre Managers, Mr. B. A. Meyer, the Associated Actors and Artists of Africa, Mr. Edward C. Price, New Scotland Yard, the A.T.M., Actors' Equity Association, Miss Inez Cameron, and the chairman of Charing Cross Hospital.

TO THE EDITOR OF "THE ERA."

Dear Sir,—I enclose herewith copy of a letter received from the Actors' Equity Association of America, and should be very glad if you would give same the widest possible publicity.—Yours faithfully,

ALFRED LUGG, General Secretary.
Actors' Association, 32, Regent-st., Piccadilly-circus, W. 1, Dec. 7, 1921.

(Copy.)

Dear Mr. Lugg.—It seems advisable that your members should be informed that since the institution of the equity shop policy, approved by referendum vote and passed by 30 to 1 majority, no member of the Actors' Equity Association of America will play with non-members except in companies controlled by the Producing Managers' Association.

Since your association and ours are affiliated, it would be wise for all English actors accepting engagements to play in this country, to see before sailing that they are paid up in the Actors' Association of England, and, upon landing, to either call at one of our offices or write a letter notifying us of this fact.

I need hardly point out how inconvenient it would be for an English actor to come to this country, and find that his American brothers, through the rules of their organization, would be unable to appear in the same company with him.—Yours very truly,



MRS. ARIA

WRITES

ABOUT FASHIONS ON AND
OFF THE STAGE,
AND OF
MANY OTHER MATTERS.

DEFERRED payment of the Christmas present tax can no longer be allowed; we must not sit down in front of our fire, so brightly burning with coal at reduced rates, and continue to think what we shall give and to whom. Let us now, as Longfellow observed, "be up and doing," and whilst grumbling that the shops are too full and that the manners of the purchasers are not too conspicuously good, forgive these with recognition of the generosity which impels them. If we are of a sufficiently well-filled purse we patronise rather the best establishments, under the calmer influence of spacious ground and upper floors, than bargain basements, overflowing as they are with humanity and chances to our frugal end. Believe me that I would not desire to belittle the bargain basement, for in truth it holds much consolation for the must-be economists, but it is not exactly the place of my most peaceful dreams within a fortnight of a merry Christmas.

Since furs stand prominently on the list of the desirable I would applaud a journey to the City Fur Store in St. Paul's Churchyard, where the lowest wholesale prices prevail to temptation, and there are many attractive shapes combining the advantages of coat and cape, while the quality of the skins is not strained but dropping, even as mercy from the lips of Portia more or less, as a gentle rain from the best markets, to moderate our prodigality and satisfy our wants with the wants of others.

Cheap indeed is a just label on a skunk wrap marked 18½ guineas, and there are some fine electric seal coats for 32 guineas, and dozens of opportunities to buy inexpensively kilt fox boas and wolf stoles. By the way, it should be duly chronicled that members of the profession get a special 5 per cent. discount—almost a sufficiency of reason to describe yourself an actress which is a practice over-honoured and dishonoured in the observance.

But should you have only a few shillings to spend, and no chance of being able to indulge your fancy to present luxuries, you must follow the lower path in the West and the North to the new lampshades, which are wonderfully pretty in their bold colouring, pagoda shapes, and tassels of wooden beads. If you have skill and time you may at a very moderate outlay achieve a most sumptuous sofa—hion of the bolster shape with gold or multi-coloured brocade in a broad stripe down the centre, and the ends contrived from black satin with rows of gold galon gathered into a rosette

to come to a tasseled gold conclusion. Don't, however, be persuaded that the righteous centre for a sofa cushion has tinsel in its making. Few articles are less provocative to slumber, or even rest, than a cushion boasting the prickly surface induced by metal interweaving.

I return to my tale of gloves as gifts most appropriate for the girl whose mission walks towards the stage, an office, or the house of business, and she has to make pilgrimage whatever the weather. The muff is of such faithless habit, seeming

times many of beads or leather for day use, and the thrifty chance of making evening bags of brocade so easily fitted into the attainable frame of imitation tortoiseshell or ivory.

The amateur worker bent on liberality, with leisure to prove the case, can get off very inexpensively and with excellent effect. Setting aside the inexhaustible charm of the knitted jumper and the ease of its attainment, there is the opportunity of endowing old ladies with knitted sofa rugs, and old gentlemen—or



IRIS HOY IN "CLOTHES AND THE WOMAN." PEACH-COLOURED GEORGETTE, WITH A HAT TO MATCH.

to delight in falling to the floor or concealing itself in some dark corner of an omnibus or train, while it encloses reluctantly a purse-bag of reasonable dimensions, or the copy of your part which is absorbing your best attentions. The fewer the burdens the better, and those long, fur-lined doeskin gloves, if privileged to encase your fingers, to hold a sufficiently large bag for reasonable use, save some responsibility. We are most of us anxious to evade responsibility, and quite right too!—while, of course, my suggestion of the gloves and the bag leads naturally to the consideration of the bag as a gift. With no necessity arising for the large size which I have just upheld as desirable for the worker, come as alterna-

young ones for that matter—with the silk knitted tie or the socks labelled for sporting moments.

I suppose there is scarcely a person in the world who does not bear some affection for some child with a perpetual craving for the new doll which shall be a baby doll for choice. The baby doll seems particularly pretty this season, with a measure of meaning in its long-lashed eyes, and a definite charm of the well-shaped head crowned with hair, straightly cut to the nape of the neck or showing a tendency to encourage the bobbed outline, which, however, proves rather an anachronism when allied to the long robe of the infant period. The wise woman, therefore, who would bring up the wise child to accept the righteousness of correct chronology should give the bobbed doll a woollen smiting, which for both sexes can crystallise to knickerbockers and tunic complete with knitted cap with a knob on its top.

In doll-world, as in woman-world, "Dress does make a difference, Davy," words these which bring me from my idle wandering to my seat at the Ambassadors Theatre, where Iris Hoy proves the case in her translation from the depths of dowdiness to the heights of fashion. She is to be observed and admired in both conditions, but the picture in the centre of this column shows her well and truly adorned in peach-coloured georgette with satin chrysanthemums trailing elegantly at one side.

THE EVERYMAN.

"JOHN GABRIEL BORKMAN." Continuing its practice of presenting plays of international repute, the Everyman Theatre commenced on Tuesday, Dec. 6, a series of matinees of Ibsen's "John Gabriel Borkman." The depressing character of the play was accentuated by M. Theodore Komisarjevsky's production, which is so dimly lighted that the actors' faces could only faintly be distinguished. Mainly by the voices one judged they were acting very finely. Mr. Franklyn Dyllal gave a masterly performance as John Gabriel, the man who craved for power, and sacrifices everything to it. Mr. Dyllal very convincingly suggested the bigness and the smallness of the man. Miss Jean Cadell gave a splendid piece of acting in Miss Genevieve Ward's original part, that of Gunhild, the unrelenting wife, whose whole life is centred in her son; and Miss Maud Jolliffe acted magnificently the part of Ella. An altogether delightful and tender little study was that of Mr. Joseph A. Dodd's as the old poet, Foldal. It is an exquisite little characterisation in every way. Miss Mary Merrall did well as Mrs. Wilton, and smaller parts were well handled by Mr. Richard Bird, Miss Henzie Raeburn, and Miss Margaret Carter.

"FOUND GUILTY."

Drama, in Two Acts, and Seven Scenes, by E. Hill Mitchelson; Produced at the Theatre Royal, Leicester, on Monday, Dec. 5.

Watson Richardson ... A. Wilson Wynne
Allen Richardson ... Stanley W. Healey
Mark Hilton ... Bertram Oates
Orlando Richards ... George Walkley
Bobbie Soaper ... Ted Mooney
P.C. Loft ... George Shreeve
Paul ... Miss Elsie Clarke
Ogna Mantering ... Miss Sadie Speight
Kitty Richardson ... Miss Monica Holmes
Sylvia McLeod ... Miss Violet Carlyle
This interesting drama, written and produced by that well-known author, actor, and manager, Mr. E. Hill Mitchelson, met with a most favourable reception on the occasion of the first performance.

The play opens at the office of Watson Richardson, a collector of valuables. After his departure, his secretary, Sylvia McLeod, hears a ring, an Orlando Richards, an Italian, and his son Paul enter, on the pretext of selling an image, but really to look for a means of entrance to recover possession of a valuable diamond necklace he has had stolen from him, and which is now in the possession of Richardson. Paul feigns faintness, and while Sylvia has gone to fetch some water, Orlando slips the catch of the window. The visitors depart, leaving Sylvia alone. Another ring is heard, and Mark Hilton, a swell crook, enters, and makes love to the girl, in the hope of getting her to show him the diamond necklace. Sylvia tells him to go, but inad-

vertently reveals where the diamonds are kept. Hilton, his purpose partly accomplished, leaves. After Sylvia's departure the Italians enter the office through the window. Orlando, in the act of opening the safe, hears footsteps. Slipping into an adjoining room, the Italians keep watch. Hilton and his accomplice, Ogna Mantering, appear. Ogna puts on Sylvia's coat while Hilton opens the safe and takes the jewels, giving Ogna the keys, which she places in the coat pocket and hangs up the garment. The couple then depart. Orlando and Paul coming from their hiding place are caught by Sylvia, who has returned for her coat, and seeing the open safe she accuses them of theft. They, in turn, accuse her, alleging they saw her return with a man. Sylvia phones for Mr. Richardson and the police. They arrive, and the keys being found in Sylvia's possession, she is arrested and taken to the police station. She is sentenced to 18 months' imprisonment, and on her release she resolves to prove her innocence. Allen, son of the elder Richardson, does not believe her guilty, and falls in love with her, but he himself is in danger of being accused of his father's murder, the crime having been committed by the woman Ogna. After a series of sensational happenings, Hilton and Ogna are arrested, and

the innocence of Sylvia having been clearly proved, the story comes to a happy ending. Miss Violet Carlyle gave an excellent embodiment of Sylvia. Mr. Stanley W. Healey scored as Allen Richardson, as did also Mr. A. Wilson Wynne as Watson Richardson. Mr. Bertram Oates made the best use of his opportunities as Mark Hilton, and Miss Sadie Speight as Ogna Mantering gave most efficient support. The part of Kitty Richardson was admirably sustained by Miss Monica Holmes; and Ted Mooney was highly amusing in a comedy rôle. Miss Elsie Clarke, Mr. George Walkley, and Mr. George Shreeve are others who played their respective parts in praiseworthy style. The scenery and stage setting—quite excellent.

ANSWERS TO CORRESPONDENTS.

GEORGE. — Mr. George Robey (George Edward Wade) was born Sept. 19, 1869, and was originally intended for a civil engineer. His first London appearance was at the Oxford.
A. P.—"Helen with the High Hand" was produced at the Vaudeville on Feb. 17, 1914. The next production there was "The Dangerous Age," on May 5 of the same year. "Green Cockatoo," Vaudeville, Oct. 23, 1904; last performance, Nov. 15.



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WEDNESDAY, DECEMBER 14, 1921.

MANAGERS AND "MR. BOGUS."

THE announcement in our last issue that the Council of the Actors' Association had been given authority to boycott no fewer than fourteen managements reveals the melancholy fact that the "bogus" problem is far from being solved. What effect the A.A. boycott will have upon the situation it is too early yet to judge, but certainly the proposal to make licensing of managers compulsory is not likely to relieve the situation. The Bill drawn up by the Entertainment National Industrial Council lacks the support of the people principally concerned and, as a contentious measure has not the remotest chance of being passed in Parliament, the prospect of any amelioration of the position by that means is practically nil.

In the references to the subject the right of the Association of Touring Managers to control the matters which so closely affect them is consistently ignored. As we have before pointed out, the A.T.M. embraces 90 per cent. of the men engaged in theatrical enterprise all over the country, and all are committed to the use of the standard contract and the refusal to entertain the booking agent's demands. Moreover—and this is the matter which goes to the root of the "bogus" evil—they must be men of good financial standing in order to get on the A.T.M. register.

The claim, therefore, of the society to be invested with its own licensing functions is unassailable. It is a right that has been conceded to all the more important professions—solicitors, doctors, dentists. Theatrical managers are the people whom the question most concerns; they are the people who know most about the business, and are therefore best qualified to control it.

As an illustration of how a "licensed profession" is controlled, we may instance that of the solicitor. The Law Society, which is the body constituted to regulate, supervise, and generally control the profession, obtained its first charter in the year 1831. Many solicitors' Acts have since been passed with a view to regulating it more effectually and to protecting the profession and public alike. Before a man is qualified and entitled to act in that capacity he must have served the requisite number of years in his articles, he must have passed the necessary examinations, and have obtained from the Law Society his practising certificate. Without that certificate it is a criminal offence to act as a solicitor.

At first sight it may appear that this is a far-fetched analogy. Articles, examinations, and the rest are all beside the point, but the principle is the same. An unqualified man pretending to be a solicitor is a danger to the community; similarly an unqualified or "bogus" manager is a danger to the community. The Law Society is invested with the power of granting or withholding its licence to practice; the Association of Touring Managers should be given like power in their own line of business.

That statutory powers would have to be sought is admitted, but a carefully drafted Bill embracing this principle should meet with little opposition. The argument that a Licensing Body composed of responsible managers would, however unjustified, encourage the complaint that their decisions were not impartial will not, we contend, hold water. No fair-minded person could imagine the Law Society withholding a certificate to practice or the Medical Council their certificate from duly qualified men in the respective professions through personal motives. Does not the A.T.M. also include men of integrity whose judgment and disinterestedness could be equally relied upon?

AS YOU LIKE IT.

"Welcome Stranger."

When the December sun appears.

In another manner of speaking, sometimes the welcome stranger is a son, and sometimes a daughter.

I do not agree with the cynic who describes modern dancing as fox-trotting, but I'm inclined to consider the bunny-hug.

Good News for Children.

We are promised a glut of children's plays this season. In fact, an X-mas of them.

As "Babes in the Wood" has already netted £5,000 in advance bookings, the management is not likely to be in the wood.

Christmas plays are hailed with glee.

Pray, what is the reason?

Because the Christmas plays you'll see,

Are ripe for the Yule-season.

This Week's Riddle.

Why is an Irishman like a theatrical deadhead? Because he enjoys a Free State.

Lloyd George, à la Hamlet, seizing the right psychological moment: "Now might I do it, Pat!"

Of course, there are political pessimists who shake their heads, and think the new arrangement is only doublin' trouble in Dublin!

Now Absurd!

One bright headline last week ran, "Belfast Still Rioting." As if Belfast could remain still while rioting!

If you believed last week's rumour that Covent Garden was sold, you were sold yourself.

"Can you act?" glared the manager. "In a way," said the modest applicant. "Then I'd sooner you acted out of the way," replied the manager.

THE PLAY IN PARIS.

English Theatricals—Another Author as Actor—Controversial Drama at the Œuvre.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The Anglo-American Little Theatre inaugurated its season in the Salle Adyar on Friday evening by a triple bill, produced by Philip Carr. Five performances are promised of the present show, comprising Lord Dunsany's "Lost Silk Hat," with Leonard Griggs as the Caller; J. M. Barrie's "Twelve Pound Look," with Minnie Terry as Lady Simms; and Isobel Roland as the divorced wife Kate. Redfern Hollins played the materially successful knight-elect. The novelty of the evening is a smart comedy by P. Carr, "The Truth About Him," concerning two girl chums meeting after many years' absence, and introducing their respective husbands, who mutually detect strangers. The ladies get politely spiteful when comparing their wardrobes, while the men quickly become fast friends, and thus repair their wives' tottering intimacy. W. W. Irwin and Draper Savage are the husbands, Florence Davenport and Winifred Makin the former school friends.

"Mr. Codomat."

The new programme of the Matherias, presented on Friday, comprises a revival of the two-act quasi-tragedy, "Le Souriant M. Baudet," produced at the Nouveau Théâtre last season, and a three-act light comedy by Tristram Bernard, "Monsieur Codomat," the attractive feature being the prolific author in the title-role.

"Maison de l'Œuvre."

Lugné Poe invited the critics on Thursday for his new programme, publicly presented on Friday night. The enterprising director has tried Alfred Savoir's three-act domestic drama, "Le Troisième Convent," which was the object of adverse comment a few years ago. It deals with the unnatural treatment of a married woman of her third child, the issue of an intrigue unknown to her husband. She faints over the end of the innocent intruder, and encourages the supposed father, an underpaid functionary, to ill-treat the wretched little boy, falsely accused of deceit by the mother. When the child hangs itself in despair the parents are denounced by an aunt, and this is the only rational phase in the story, the man again having to bear the brunt of the charges. This work was again received with protests. But it is an opportunity for Mme. Lucile Noyot to prove her talent as a great artist. To conclude, we have a costume play in two acts, by Nicolas Segur, "Madonna Fiamma," set in Florence in the days of Dante. Mme. France Ellys impersonates a lady testing the bravery of an admirer by summoning her lord when the young noble is hidden in her room. This cools his ardour, and he pays her back by entangling the lady to his palace the day he has invited the husband. Being thus exposed after the fright, the lovers embrace.

"Dans l'Ombre de la Cathédrale."

On Wednesday evening the Opera Comique presented this three-act lyrical drama, taken from the novel of Belasco Ibáñez by Mme. H. Ferrate and Maurice Léna, with music by Georges Hue. A prodigious seminarist returns to the fold, and is slain by his former companions when he goes; and, above all, to ascertain why Louis and the Queen have no heir. The second act passes at the Queen's "temple of love," where she is informed of the intended departure of the Count for America after the intrigues of the Duc d'Orléans have been revealed to him. In a reckless mood she gambles with the Duke, and loses seven million francs. The last act, after years have passed, takes place in the Queen's antechamber at Versailles, where a scene occurs which shows the affection of the Queen for her little son and daughter. A changed woman, her chief concern is for Louis and the children. She is ready to sacrifice herself in order to save them. Stones shatter the windows and the approach of the mob is heard. Count Fersen enters and implores the Queen to save herself, and then the Duc d'Orléans comes to taunt her in her extremity. Louis and the children are allowed to depart. Marie Antoinette and Count Fersen are seized by the leaders of the mob and hurried off to the guillotine.

THE DRAMA IN AMERICA.

"Marie Antoinette"—An Idyllic Romance—"Nature's Nobleman"—Arnold Bennett's "The Title."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Nov. 25.—Another romance of the French Revolution is disclosed in the interesting and mostly well-written play called "Marie Antoinette," which William A. Brady has produced at the Playhouse, with the clever and popular Grace George in the title-role. The author of the drama chooses to be known as "Edymar." Count Fersen and the Queen herself are but pawns in the game, which the Duke plays only too well. History in this case is so condensed that it seems the whole trouble with France at that period was the Duc d'Orléans, and the French Revolution was all his doing. The familiar traits of the frivolous Queen are emphasised in the opening scene, when her attendants gather in her bedchamber, to find that she has not slept in it that night. She is not there to receive her brother, the Emperor Joseph of Austria, when he arrives. He has come to investigate the stories of the Queen's doings that have reached him; to discover how far the love affair with Count Fersen

has gone; and, above all, to ascertain why Louis and the Queen have no heir.

The second act passes at the Queen's "temple of love," where she is informed of the intended departure of the Count for America after the intrigues of the Duc d'Orléans have been revealed to him. In a reckless mood she gambles with the Duke, and loses seven million francs. The last act, after years have passed, takes place in the Queen's antechamber at Versailles, where a scene occurs which shows the affection of the Queen for her little son and daughter. A changed woman, her chief concern is for Louis and the children. She is ready to sacrifice herself in order to save them. Stones shatter the windows and the approach of the mob is heard. Count Fersen enters and implores the Queen to save herself, and then the Duc d'Orléans comes to taunt her in her extremity. Louis and the children are allowed to depart. Marie Antoinette and Count Fersen are seized by the leaders of the mob and hurried off to the guillotine.

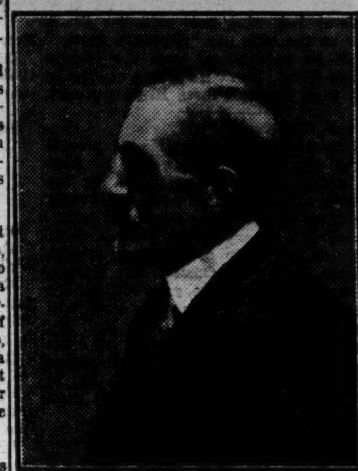
AUTHORS AND PICTURE PLAYS.

THE NOVELIST'S POINT OF VIEW.

By MAX PEMBERTON.

The question of original stories for the screen has arisen again, and naturally has recalled the ancient arguments. As there are no original stories left in the world it is almost unnecessary to say that by originality is meant in this case the adaptation of such plots as we have to the purposes of the cinema.

That "producers" should pay large prices for the right to adapt popular novels and plays is not merely human; it is also commercial. If a million people like a certain novel, a good many of them will desire to see that novel when it is screened. The same deduction may be made from the popularity of a play, though in this case the absence of the "spoken word," already heard, is to the detriment of the production.



(Photo, Elliott and Fry.)

MR. MAX PEMBERTON.

For this reason the novel remains the greater thing, and everywhere we hear of the large sums paid to novelists for the right to reproduce their works.

Stories Unsuitable to the Screen. Now, from the novelist's point of view, this is an admirable thing, and no word of mine shall ever be uttered against my own cloth, but I would point out that there are novels and novels, and that some of the greatest works of fiction are totally unsuitable to the screen.

Who, for instance, can see a fine picture in "Pride and Prejudice" or "The Egotist"? Is there a film producer so daring that he would try to screen "Clarissa Harlowe" or the "Sentimental Journey"? Moreover, costume novels seem absolutely taboo, though the reason for the interdiction is not always apparent. I am told by the producers that these cape-and-sword dramas will not film because of the necessity of colour. A cardinal in grey, they tell me, is a hopeless proposition—yet the "Three Musketeers" has just been done, and some years ago, when I had the privilege to make a film of "Anne Bolyn" for my friend Mr. Louis Mercanton, he had a great success with it. So this objection goes for nothing, yet it is maintained, and rules out many excellent books which seem to me to have all the drama and movement so necessary to this art.

The greatest novels are often unsuitable to the screen because they are novels of character. We cannot make much of Uncle Toby as a picture, nor would Colonel Newcome be worth anything as the figure of a

This is a very beautiful and costly production. The mob scene is quite stirring, being devised with the skill and effectiveness for which Mr. Brady is noted. Pictorially, the play approaches perfection. As the unhappy Queen, Grace George gives a highly intelligent and charming portrayal.

"Everyday." Rachel Crothers is the author of the above-named comedy now running at the Bijou. It is all about Phyllis Nolan, an American girl, who returns home after living abroad for five years, and finds herself at odds with her relatives because their tastes, their amusements, and their points of view are so different from her own. Phyllis begins her reform movement by redecorating and re-arranging the drawing-room. When it is done the flapper in the play thinks the best thing about it is the picture that matches the wall-paper. Phyllis chooses for her husband the richest man in the neighbourhood, but his fortune seems to have been gained by ques-

tionable means, and he is subjected to a Government investigation. Then the girl transfers her affections to a budding artist, Phyllis is so idealistic that she lives in the clouds. She finally marries the artist, and the play ends with a romantic picture of the pair trying to live in an idyllic way but with no visible means of support.

"Nature's Nobleman."

Louis Mann is appearing in the above named play at the Apollo Theatre. He impersonates Carl Schnitzler, a German boarding-house-keeper. Among the guests at his place in the Catskills are a rich New York couple who, in introducing their daughter to the gentlemen-visitors, volunteer the information that she is to have a dowry of seventy-five thousand dollars. Written by Samuel Shipman and Clara Lipman, authors of several Broadway successes, the play provides Mr. Mann with another of those German dialect rôles in which he is always funny.

WE HEAR—

That Paul Kay returns from New York in January with the English rights of a big American success.

That Messrs. G. and J. Kirby are likely to be in management of another Shaftesbury-avenue theatre.

That two members of the "Charley's Aunt" company met at the first Duke of York's rehearsal for the first time in 28 years.

That Reginald Fry, the Apollo's stage director, once ran the Admiralty in for a £30,000 bill.

That the episode involved a little yacht and its presence in the line of target practice fire.

That the Christmas Tree auction at the Palladium N.S.L. all-star matinee, on Sunday, by Mr. Leslie Henson and Mr. Henry Mills caused great amusement.

That the veteran dramatic critic, Mr. Isaac Seaman, now living in retirement, is, at the age of 86, still hale and hearty.

That the Show people are complaining that business is quiet, and that "all the fun of the fair" does not attract as it used to do.

That Miss Violet Hobson has sold the world's rights of all her films for the next two years to Butcher's Film Service.

That Dora Lennox, who has many good films to her credit, is making her first stage appearance in the touring company of "The Edge of Beyond" at the Putney Hippodrome this week.

That Du Cation, the loquacious laddie on the ladder, is making a great success in the States.

That Dorothy Ward, the principal boy in "Mother Goose," at the Alhambra Glasgow, was given a wonderful reception on the opening night.

That over 1,000 children from various charitable institutions have been invited by Captain Bertram Mills to the opening of the International Circus and Christmas Fair at Olympia.

That twenty curtain calls were taken at Saturday night's performance of "Will Shakespeare" at the Shaftesbury.



MARTIN HARVEY AND GARRY MARSH, in "The Brood of the Treshams" at the Lyceum.

THE VARIETY WORLD.

Greeting from Lupino Lane—Vaudeville Club Changes—One of the Old Brigade—Sir Harry Lauder in Toronto.

Lupino Lane's Greetings.
Lupino Lane, who is "an exile from the shores" in Los Angeles, making me for our future amusement, sends Christmas greetings to all his friends in England by the American mail just received. He writes: "It is like a beautiful day in June here, and I have just been reading in a London paper that you have had four days of very bad fog. You say not believe me, but I am green with envy that I was not there."

Variety Artists' Federation.
Members of the V.A.F. are requested to note that twenty-three death levies are now due upon the 1921 book. Red stamps fifty.

Vaudeville Club Changes.
Mr. Dave Carter, for over three years the much-esteemed manager of the Vaudeville Club, has resigned that position, but he will remain a director. Dave intends taking a well-earned holiday in pursuit of one or the other of his sporting avocations. At the moment of going to press we learn that the new manager will be Mr. Will Bankier (Apollo), for years a very popular performer.

King and Queen at Russian Ballet.
The King and Queen, with Princess Mary and Viscount Lascelles, were present at a performance of the Russian ballet, "The Sleeping Princess," at the Alhambra Theatre on Monday night. The party included the Queen of Norway, the Duke of York and Princess Victoria. The royal visitors had a splendid welcome, the audience singing and singing the National Anthem.

John Fellow Testimonial.
To mark the 80th anniversary of the birthday of Mr. John Fellow, the first manager for the Moss-Thornton Circuit, which takes place on Dec. 21, the staff, private friends, and regular patrons of the Empire, Newcastle-on-Tyne, invite subscriptions to a fund inaugurated for the purpose of commemorating the occasion. The appeal is made with the full sanction and approval of Mr. Richard Thornton, assistant director, who desires to be associated with any testimonial to the sterling worth of his first manager. Cheques and postal orders should be sent to Mr. J. A. Collins, manager of the Empire, Newgate-street, Newcastle, by whom all contributions will be gratefully acknowledged.

Proposed New Agency.
We hear that it is proposed to form a new agency in the near future. The rising spirits are a popular film-producer and a well known City man. Every class of entertainment will be catered for: cinema, theatrical and music hall.

Mr. Revolver.
Mr. James Cavanagh, the eminent Irish-American tenor, who has been paying a visit to Mr. Dave Carter and has prolonged his stay for three months, left New York on Saturday last. Mr. Carter and a few personal friends, including the Three Winstons, John McNally, Mrs. Egerton, Mr. and Mrs. Gardner, Joe Carter, Marie Santoli, and Mr. and Mrs. Russell, went to Liverpool to see him off. He had 40 or 50 telegrams wishing him "bon voyage."

M.A.R.A.
The 1224th meeting of the Music Hall Artists' Railway Association was held on Wednesday, Dec. 7, when the following members were present: Messrs. Harry Lauder, who was voted to the chair; Cecil Morley, Harry Marvell, Alf Herald, Fred Voelklaf, J. W. Cragg (hon. trustee), C. Douglas Stuart (secretary).
The minutes of the last meeting were read and confirmed. An application was received for an appointment of an agency at Exmouth. After consideration it was decided not to appoint one.

From Leeds to London.
Mr. Sidney Burns, who is taking a rest in Switzerland, is transferring his well-known variety agency from Leeds to London. As from Jan. 1, 1922, he will be established at Albion House, 59, New Oxford-street, W.C.

Lucky Principal Girl.
Miss Maudie Olmar, who plays the part of Jill in "Mother Goose," at the Glasgow Alhambra, received a nasty blow on the head during the rush of scene-shifting in one of the early scenes. Very pluckily, however, she "carried on," and it was only at the end that George Wood, in a neat little speech, took the audience into his confidence, and told them that Miss Olmar had remained on the stage under circumstances which would have been regarded by many as justifying their temporary retirement.

Few Sketch at Blackpool.
On Wednesday afternoon last, the occasion of the charity performance in aid of the Blackpool Chief Constable's Pro Children's Fund, a new sketch was produced at the Palace by Gladys and Jay Ames, entitled "The P.C. and the Girls." Mr. Ames was responsible for most of the humour, and with a little judicious running the piece would become a very entertaining item for any variety programme.

Leslie Sarony in Pantomime.
Leslie Sarony, who has been successfully equipping for Mr. Stanley Lupino at the London Hippodrome, has been specially engaged as principal comedian in Mr. Mulholland's forthcoming production, "Aladdin," at the Wimbledon Theatre.

Sir Harry Lauder in Canada.
Sir Harry Lauder has recently concluded an engagement in Toronto, where he had a very hearty welcome, and was in great demand for bazaar and clubs. Sir Harry was accorded a civic reception, at which he was handed the keys of the city, and at a Rotary Club luncheon at the King Edward Hotel was given a rousing reception. Referring to the members and their work, Sir Harry asked: "The thing is, are you worth knowing? Because we are now passing through the aftermath of tribulation, and we must face the world as men. The world to-day finds half the men working and the other half shirking. Work is man's best friend." He thought half the world

is on the wrong track for happiness. The right track is service to others. Life was too short for the nursing of animosities. "Any man who would disrupt the unity of Great Britain and the U.S. is a menace to peace and civilisation," was a remark that called forth hearty applause.

Sir Harry told our correspondent that he expected to sail from the other side in time to produce and appear in a new show in London on Easter Monday. He said he would have "Three new eggs in his basket," and some new stories and jokes. The eggs referred to are songs, which are expected to equal his well-known numbers. His recent tour is proving most successful.

For South Africa.
Betancourt, who gives such a thrill in his clever balancing act, sails for South Africa on the 16th, per "Kinfana Castle," to fulfil an engagement with the African Theatre Trust, Ltd. He will probably be absent from England for a lengthy period.

For the Children.
Fifteen hundred of East Ham's poorest children are to be entertained at East Ham Palace on Friday afternoon by the generosity of the proprietors, the hearty co-operation of Mr. Evan Good, the manager, and Mr. Henry Davis, his assistant, and the willing help of numerous artists. The local Education Officer, Mr. Thompson, has undertaken the selection of the participants, and the teaching staff will be in charge. Mr. Evan Good and Mr. Davis, in addition to making all the arrangements, are collecting subscriptions for the provision of oranges, nuts, &c., so the youngsters are assured of a real good time.

Tex McLeod.
The bashful kid from Texas, otherwise Tex McLeod, who was spinning ropes and yarns for many months in "The League of Nations" at the Oxford Theatre, is now back on the halls. One reason for his popularity is that Tex is always handing out fresh jokes, and one can readily understand that he has not lost a week since he arrived here in the summer of 1919. The fact that Tex has also booked dates here for the next two years proves that he likes our company; and he tells us that he does not even shirk his income tax. Tex has recently married a charming English girl.

Florrie Desmond.
Next week at the Willesden Hippo, audiences will be renewing acquaintance with Florrie Desmond, a clever young artist who made such an excellent impression with her comedy numbers on the L.T.V. tour a month or two ago.

Lune and Shaw.
That amusing pair, Lune and Shaw, produced a new act recently in the provinces, entitled "Further Adventures of Henpeck and Pecker." They introduced this on Monday at the Hackney Empire with complete success.

Daisy Taylor's New Numbers.
The popular Scottish comedienne, Daisy Taylor, is introducing two new numbers at the Hippo, Poplar, next week. The first is "I'm Missing My Mammy's Kisses," of which she has the sole rights for six months, and the other, "I've Had a Good Time with the Girls," which promises to be one of the best Scottish numbers she has yet sung.

"Put and Take."
At the Palladium last Wednesday night, Ernie Mayne "tried out" a new number, "Put and Take" (Silberman), which found immediate favour. Ernie also introduced "When My Ship Comes Home," published by the same firm, at this house.

Stan Kavanagh.
The Australian humorist, Stan Kavanagh, with his unique juggling entertainment, was one of the outstanding features of the programme last week at the Ardwick Empire, and is this week in town at the Euston Palace. He will make his reappearance next week at the London Coliseum.

Howard Rogers.
At the matinee at the Hippo, Manchester, last Thursday, in aid of the V.A.D.F., Howard Rogers, who closed the programme, concluded with the following little verse of thanks in front of the curtain:—
"What a wonderful thought it is to know, When old age may come and good health may go, One can look to life's Autumn without the fears Of the spectre of want in declining years, A restful bed and a cheery fire, And the little comforts old folk desire. All those with a future assured from care, You've seen fit to-day some help to spare. Those hands you have used to give kind applause, You have put in your pocket to help the cause. Many tired hands will be clasped, too, In a grateful prayer to God and you."

The Terriers.
At the meeting on Sunday last Brady Shaw officiated as W.T.; Dick Sutherland as V.T.; W. B. Baby as G.C.; Ken Barton as W.I.; Billy Harding as W.D.; Billy Stewart as Y.B.; Tommie Francis as Organist; and Arthur Were, secretary.
A hearty welcome was extended to Jimmie Guidery, W. B. Baby, and Harry Fields upon their reappearance in the Kennel.
The lodge will be closed on Sunday, Dec. 25 (Christmas Day).

Ladies' Guild Found Day.
The committee of the Music Hall Ladies' Guild are asking everyone to help them by sending a pound of something, anything from a pound of tea or butter to a pound of money, to provide Christmas cheer for the old folk and a party for the little ones. Gifts will be gratefully received, and should be addressed to the Secretary, 18, Charing Cross-road, W.C.
In response to Miss Lottie Albert's appeal at the ball, the following donations have been received, and are gratefully acknowledged:—Harry Lotery, £10 10s.; W. Harrison, £10 10s.; Lewis Jackson,

£10 10s.; Lawrence Wright, £10 10s.; Miss Bessie Clifford, £5 5s.; Benno Arons, £5 5s.; Miss Rose Bancroft, £5 5s.; Miss Marie Kendall, £5 5s.; Edward Darling, £5 5s.; Mrs. Fred Kitchen, £5 5s.; Miss Anita Elson, £5 5s.; Mr. and Mrs. Bert Weston, £2 2s.; Edward Lyons, £1 1s.
Other donations:—Harry Preston, £5 5s.; Jas. W. Tate, £5 5s.; O.P. Club, £5.
The donation from Samuel Samuels, stated last week as being £1 1s., should have been £5, per Miss Lottie Albert.
Mrs. Sygne Hutchison is thanked for parcel of clothing.

The Guild are invited to send a party of children to a matinee at Victoria Palace on Christmas Eve. Names of children of artists who wish to go should be sent at once to the secretary.

Rene Ralph.
Rene Ralph, who was to have appeared at the Empire, Cardiff, for pantomime, has been transferred to the Theatre Royal, Hanley, where she will play the Prince in "Cinderella."

"MY EARLY DAYS."

AN EXPLANATION.
In an article by Mr. Will Fyffe dealing with his early experiences, entitled "My Early Days," the famous comedian mentioned that he had been engaged for five years at a phenomenal salary, and contrasted this contract with the time when he was "playing Dame for 36s. a week, which in those days was also phenomenal—if you got it."

This phrase was intended to be quite general, and to be merely by way of contrast, and such was our own reading of it. We regret exceedingly to learn, however, from Mr. Harry Rich, under whose management Mr. Will Fyffe was for some time, that he considers the phrase might be taken as referring to the period whilst Mr. Fyffe was with him.

We hasten to assure Mr. Rich that there was no such intention, and unreservedly apologise for any annoyance he may inadvertently have been caused.

The letter from Mr. Will Fyffe, which follows, will also, we think, dispose of any possible doubt in the matter.

TO THE EDITOR OF "THE ERA."
Dear Sir,—In reply to my old friend and employer, Harry Rich, in speaking of the old portable days, the remark re "30s. weekly—perhaps" did not mean that I referred to Mr. Rich, as when employed by him I regularly received my salary, which was not 30s. per week. I dare say my friend Rich, when speaking of the old days, has often spoken of the "if it" tour and has experienced, as I have, the awful sinking feeling when, after being paid short, it takes a lot of courage to face your landlady. I may mention Mr. Rich was the first manager I joined after leaving my father's theatre, when I went forth into a new show realising I had a lot of my own way in my father's employ, and thought that an engagement under a strict manager would do me good, which it did. In referring to the portables, I might mention that the experience gained by me in my father's, Harry Rich's, Mrs. Stacey's, Will Haggard's, and Jack Johnson's theatres enabled me to attain the position I have achieved in character studies. The only "if" experiences I had were under unknown managers, who thought they could tackle stock, and failed when they found they had to follow the sound and clever stock companies which the aforesaid managers employed.

Wishing my dear old friend Rich every success at the Hippodrome, Hamilton.

WILL FYFFE.
Theatre Royal, Glasgow.
Dec. 12, 1921.

MY MUSIC HALL TOUR.

CLEVER COUPLES AT THE BEDFORD—THE EXTRAORDINARYNESS OF NELLIE WALLACE—"THE SLEEPING PRINCESS" AT THE ALHAMBRA.

At the Bedford.
Bert Farr, whom I saw last week at the Bedford in his new show, proved himself to be an artist of versatile merit. Of his three character-studies—all good—the best was one of an old woman, who discoursed amusingly with a serious face about her lodger and his. Bert had a hearty reception. Another very popular act was that of the Terry Twins. What would one Terry Twin be without the other? Yes, I fully admit their cleverness, and I fully realise that each twin possesses, biologically, a brain of his own. But their extraordinary similarity, their extraordinary dual ingenuity, and their extraordinary handling of one of Nature's best jokes, would be lost for ever if they separated, and the deficiency could not be replaced. They are so much alike that, if one twin sees the other lying in bed, he thinks it is himself and goes to sleep.

If the separation of the Terry Twins is impossible, that of Lorna and Toots Pounds is, let us hope, almost equally so. This hope is inspired less because they need each other than because, in a given time, you receive more from them as they are than would be the case if they appeared singly. Moreover, neither holds the other back, nor bars the gate against the other's versatility. Some of the items which they presented at the Camden Town Hall I know, such as the imitations of Patrick Campbell and of Joe Collins; but that of the Dolly Sisters was fresh, and is one of the best things they have done. I had lately seen the Dolly Sisters during the last week of "The League of Nations," so was able to appreciate all the subtle points.

To complete the "couple," while I am on the subject, Maple and Burnell fooled about with a piano, the legs of which came off, to the great amusement of the audience, the act throughout creating hearty laughter. Damsell and the Kid gave a very clever juggling turn. Damsell is a tall and lovely girl with soft eyes, and feathers in her hat—a damsel who turns out to be a damsel when she removes her locks at the conclusion and turns out a mere male. The kid, to complete the picture, is a girl. The Provas, sensational cyclists, were the final couple, their smartest trick being to jump up a long flight of stairs on a bicycle. They did it, but you mightn't, so don't try.

M. D. WAXMAN.

VERSATILE ANGLO-AMERICAN ACTOR.

Mr. M. D. Waxman, the well-known Anglo-American actor, who has recently returned to London, and is giving such a realistic performance as the dipsomaniac in that powerful playlet, "Life," at the L.T.V. halls, has had an exciting and varied experience since he was last here. He was just about to leave Poland (where he had been appearing at Warsaw, Odessa, and other places), when the war broke out, and he was detained in Lodz. Being an American citizen, he joined the Red Cross, and did much valuable work. He was well treated until the Americans came into the war. "Then," he says, "my sufferings began. My theatres were closed down, I was restricted from getting anything to do, and how I lived I don't know. To go into details would occupy too much space, but the indignities and hardships I had to bear I shall never forget."

It was not until 1920 that Mr. Waxman was able to leave, and soon afterwards he



M. D. WAXMAN.

went to Paris, and had a season there with his sister, Fanny Waxman, afterwards coming to London.

Mr. Waxman, who will be remembered for his successful seasons of Yiddish drama at the Pavilion, Mile End (the Drury-lane of the East), and elsewhere, appeared for some six years in South Africa, where he was associated with Mr. Leonard Rayne, and played many leading parts in well-known plays. He recalls that in 1903 a branch of the A.B.F. was established there, with Mr. Rayne as president, and the late Mr. Edward Terry as a patron. Mr. Waxman being on the committee. At the time of the Boer War Mr. Waxman was, he tells us, the only man given the opportunity of travelling about and organising entertainments for the troops. Returning to England in 1907, he ran sketch companies here for some time, his productions including "The Revolutionist" and "Captain Dreyfus," the latter of which had a long run at all the first-class variety houses. He has also had a season in Paris, in which he made a big personal success in "The Great Violinist," and also in South America, at Buenos Aires and Rio de Janeiro.

Mr. Waxman was awarded the Saint Stanislaus Medal for his Red Cross work in Poland, where, by the way, he was twice wounded; and has many other valued decorations in appreciation of his services. A fine Shakespearean actor, his favourite part is Iago, but he has portrayed during his travels every kind of character, and as an instance of his versatility, it may be mentioned that, while in Poland, he played Count Feri, in the musical comedy, "The Gipsy Princess."

Mr. Waxman hopes in the near future to produce, at a West-End theatre, a drama which he describes as a play of the moment, by Gerald Robinson. It is in a prologue and three acts, and is entitled "The Skeleton."

PALATE PLEASURE!

MASON'S "O.K." SAUCE

STOMACH EASE!

Hope Charteris and Eve Dickson.
The clever pair of entertainers, Hope Charteris and Eve Dickson, who were recently called upon to deputise for Lorna and Toots Pounds at the Palladium, are now making a brief provincial tour, and next week go to Ireland for two weeks. On Jan. 16 Hope and Eve will be seen at the Victoria Palace.

Elsie Denham.
Miss Elsie Denham, who made such a big success at the Granville, Waltham Green, last week with "Sing a Song of Old Virginia," and "What Did It Cost King Solomon," is this week at the Metropolitan, where she is gaining hearty applause.

Miss Ina Hill.
Miss Ina Hill, the famous prima donna, has invariably been a firm believer in Lawrence Wright ballads, and at the Hippodrome, Ilford, this week is featuring with great success the big Worton David and Horatio Nicholls' ballad, "The Memory of a Song."

Arthur and Lawrence.
At the Theatre Royal, Nottingham, Arthur and Lawrence Anario will play their seventh season under Howard and Wyndham, and will be seen as the King and Queen in "Humpty Dumpty." When the boys resume their own act on the halls next March, they will present another new act—which for the moment is called "Mr. and Mrs. Nevich in their Star-car"—probably at Southport, and it will be seen in town a few weeks later.

Bobbie and Nellie White.
When Sandy Powell goes into pantomime he has arranged for his present successful act to be played by Bobbie and Nellie White, for which he has fixed many provincial dates, and which will be seen in town early in January.

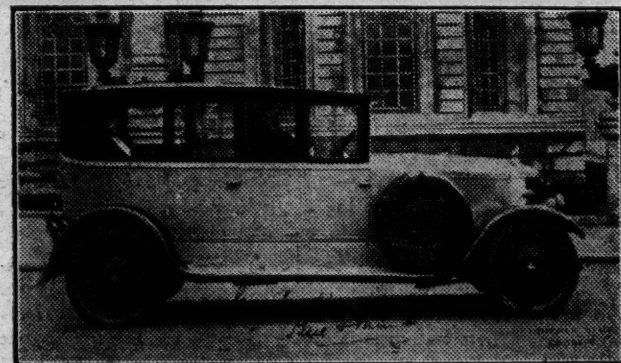
Ernest A. Westby, accompanist to Betty Barclay and Geo. Glover, tells us that he terminates his engagement with that act on Saturday.

THE OPEN ROAD.

WHOM SHALL WE MEET ON THE WAY?

We have received many letters of appreciation regarding the suggestion which emanated from Robb Wilton, that we publish the various routes traversed on Sunday by car owners, but the list given below could be considerably increased, and we should be glad if all those who use the road would send us a list of their journeys. The suggestion has been made that motoring artists should adopt a distinctive badge; also that they should form a club of their own, but the matter has not gone beyond discussion in the dressing-room. It has been proposed that a meeting of those interested be arranged somewhere in town and a committee formed. The following will be on the road on Sunday:—

Leslie Strange, Plymouth to London.
Hilda Nelson, Halifax to Burnley.
Roxie La Rocca, Leeds to London.
Will Hay, Liverpool to Ramsgate.
Talbot O'Farrell, Manchester to London.
Noni and Horace, Middlesbrough to Plymouth.
Paul and Phlores, Great Milton to Bristol.
Real McKays, Brighton to London.
Fred Dupres, London to Liverpool.
Aubrey O. Astor, London to Worthing.



(Photo, Metropole Studios, Cardiff.)

Talbot O'Farrell's 20,000 Mile Car.

During the past twelve months the genial Liverpool to town the distance was covered in five hours twenty minutes. When playing at Aldershot recently, Talbot made the journey home each night, and was able to reach town at 10.45, the journey taking an hour.

Pantomime Hits.

The first Scottish pantomimes are now produced and one of the big successes is undoubtedly Fred Collins' "Aladdin," at the Pavilion, Glasgow. Mr. Fred Collins, who is to be highly commended for the excellence of his production, speaks highly of three song successes, "Silver Star," "Tears of an Irish Mother," and "Memory of a Song," published by the Lawrence Wright Music Co. These numbers are being specially treated by Miss Ethel Castaldini, a popular musical comedy artist, who is making her first appearance in pantomime.

Minnie Collins.

We hear that Minnie Collins, who played principal boy in "Dick Whittington" last season for Mr. Arthur Watson, has again been secured by the same management to play principal boy this season. The pantomime opens at the Pavilion, Weymouth, and will subsequently be seen at the Empire, Edmonton.

Conn. Kenna.

Conn. Kenna and his partner, who made such a hit as The Robbers in "Babe in the Wood," at the Palace, Plymouth, last season, will again be seen in these parts at Newport this year, under the management of Fred. Clements.

Stephens and Rannior.

Stephens and Rannior, having concluded a very successful tour with "Hello! Charlie," have been engaged by Mr. Walter Bishop to play Captain and Mate in his touring pantomime, "Dick Whittington."

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THE LONDON MUSIC HALLS.

THE COLISEUM.
Norah Blaney and Gwen Farrar are very much in their element at the Coliseum, where they are always sure of what M. Balfour would describe as "a very good audience." In their first duet, "For Beautiful Faces Need Beautiful Clothes," they show a perfect appreciation of harmony, as they do in all their work. Other excellent numbers included "If You Are Going Back to Dixie" and the ever-popular "Payday."

Linga Singh, the Indian magician, presents an extremely well-mounted mystery act in which he introduces some very novel and entirely effective illusions, including one in which his lady assistant, in a trance, is balanced on the points of three swords, subsequently remaining poised on one. Other clever items are Sands of the Ganges and the Mango Tree.

Louie Fuller's delightful dancers are a very attractive feature here this week, and their remarkable colour effects in The Rainbow, Jewels of Light, Storm, and Fire, are beautiful in the extreme and show great ingenuity in their conception.

New features in the Chauve-Souris programme include "Songs of the Russian Reapers," "The Sudden Death of a Horse," a comical episode, in which an eloping couple are brought to a standstill by their old hack dropping dead in the shafts; "Under the Eye of the Ancestors," and "A Night at Yard," a scene in the famous Moscow restaurant as it appeared about eighty years ago.

THE PALLADIUM.
"Patches," the new Mr. Harry Day's revue, with book and lyrics by Greater Newman, music by J. A. Tunbridge and H. B. Healey, dances arranged by Laddie Cliff and Mlle. Allron, and staged by Chas. Henry, under Mr. Day's personal supervision, had a hearty reception at the Palladium on Monday. The revue is full of humor and artistic merit. The opening scene, the Village of Mauve, a beauty parlour, an Eastern Palace, and the closing scene, "Poppyland," call for special commendation for their beauty. The comedy is well sustained throughout. In "The Surgery," "A Drama Production," "The Beauty Parlour," and "An Argument," the comedians have full scope. The music throughout is tuneful, the Jazbo Sextette assisting the fine Palladium orchestra.

Miss Kitty Colyer works hard throughout the show, and is most successful in everything she essays. "Oh, Rhenish," "My Mammy's Arms," and "Maryland," are her principal numbers, and she acts cleverly and dances exquisitely. Mr. Jimmy Leslie is a little fellow of infinite jest, and his comedy work throughout deserves the highest praise. Mr. John Latham lends distinction to the light-comedy character, and renders in charming style "Dearest," which has an unique setting. Mr. George Hughes in various roles displays a keen sense of character, and is a great asset to the cast, whilst Mr. Louis Victor, as Reggie, plays most successfully, singing "I'm Reggie" well. Miss Dorothy Rosevears sings "Ching-a-Ling's Bazaar" sweetly, and the Merry Huntsmen and The Empire Girls in specialities deserve special mention, as do Miss Kate Marsh, Miss Cissie Vedelle, and Miss May Marshall.

Wisto and Whips give a capital comedy acrobatic act, and Daly and Healy and Miss Marie Dainton remaining over from last week, complete.

VICTORIA PALACE.
Miss Nellie Nora, who is at the Victoria Palace this week, opened with a xylophone speciality, which provided more than expected melody out of that somewhat unresponsive instrument, and concluded with a selection of popular airs, greatly to the delight of the house. Rosie Lloyd, as charming as ever, gave proof of her versatility in "Going Home" and "When I Kiss My Baby Good-night"—the sympathetic number making a strong appeal to the house. Osborne and Perryer followed with a complete entertainment in itself. Their character drawing of classical concert and cinema audiences, including a dode study by the gentleman, entitled "Oh, What?" made up a contribution of lasting tribute to their keen sense of humour.

Then came Ernie Mayne, a great favourite with the audience, and his "Waltzing" and "There You Are, Then," were vociferously received as ever, whilst his jokes about his contour, his rhymes, and his parodies were brilliant. Lalla Selbini's turn, "The Cat and the Fiddle," was

unique. This daintiest of Dick Whittington is possessed of a cat (Bert Albert), whose agility and acrobatic propensities are wonderful. Miss Selbini herself gives a fascinating performance, and the joint efforts of the two, especially the trick cycling, provide a turn of exceptional interest. Harry Herbert is a comedian with a quiet sense of fun, of satire, and imitative ability that composes a very clever turn. An American skit, "Virginny," a simple life number, "Little Boy Blue," and a medley of favourite songs are his main items.

The Two Bobs, with their songs, their rhymes, and their good fellowship, get a grip on the house that is as infectious as it is captivating and sincere, whilst their song, "Always Leave Them Smiling," is a foregone conclusion from the moment they appear. Two Danish acrobats give a quiet and unostentatious show of more than ordinary feats of strength and gymnastic ability. Their efforts are simple and straightforward, but they combine an excellence and finish that should make them an exceedingly desirable act.

PINSEBURY PARK EMPIRE.
Illness unfortunately prevented the appearance on Monday evening of Mr. Herman Darewski in the musical mélange associated with his name, but a highly satisfactory substitute was found in Miss Jennie Benson, who, in such widely diversified numbers as "Cheri, La-la" and "I Knew That He Loved Me Then," showed delightful vivacity. In addition, Miss Benson's impersonations of Misses Maidie Scott, Ethel Levey, and Edith Day were keenly enjoyed. The Three Arizonas do much clever business with hatchet-throwing and hoop manipulation in an effective stage setting; and a deputy for Mr. AH Thomas (also absent through illness), whose name we were at a loss to discover, gave a clever character study of a broken-down actor which met with approval.

Messrs. Fyne and Hurley, the clever burlesque melodramatic duo, have, in their "Lighs of London" skit, a sure winner, and also one that never fails to "get over" the occasion under notice being no exception to the rule. Their up-to-date cross-talk business also went as well as ever.

Mr. Robb Willson, an assured favourite here, has a number exactly suited to his quick, incisive methods in "One of the T. and B. Brigade," his impersonation of a lachrymose and "fed-up" fireman being very droll; Alfredo, one of the best of "vagrants" violinists, played with fine effect some both serious and gay, a hearty recall resulting; and a fitting finale of a skilful and bustling nature is contributed by Bert Hughes and Co., who in a "basket ball" contest on bicycles show much cleverness and agility.

NEW CROSS EMPIRE.
Alfred Leonard, who is assisted by Ade-line Valery, a charming dancer, who pirouettes very prettily, is at the New Cross Empire this week. Alfred is in the front rank of violinists, and his fiddling is extraordinary. He is an adept at double-fingering, and his selection from "Zampa" earned an encore. Called before the curtain, he gave a series of imitations of the bagpipes and Scotch reels, with other lively tunes, which kept his hearers feet tapping. Clarkson Rose, well groomed in his first song, told us how the big tradesmen advertised their wares, and after a quick change, sang "Ours is a Nice House, Ours is," to the great amusement of everybody. His "Rule, Britannia" skit also went very well. For wildfire and acrobatic dancing, commend us to the Dancing Demons. Costumed as a squaw, one of the lady members gave an excellent exposition of what might be designated a Lancashire clog dance and was encored. To the airs of the old darky folk-songs some excellent acrobatic dancing was gone through and at the end of a most entertaining act the Demons were called before the curtain.

It is hard to describe Tex McLeod's "business," for it is quite unique. To those who did not see him in the "League of Nations" we may say that he has a fund of topical patter which flows like water from a tap the while he swings a lasso. He can jump through and over and round the rope, and his hits at all and sundry cause hearty laughter all over the house. Coram, the clever and popular ventriloquist, with "Jerry," was as usual responsible for much merriment. Dorothy Lena, in a silver net and pale mauve frock, looked very chic, and gave us three songs, all of which went well, especially the one as the slavey looking for another situation.

She also was encored. The clever acrobatic and equilibristic act of the Omega Trio brought the proceedings to a close.

THE LONDON, SHOREDITCH.
Anita Edis and Fred Forbes, the refined burlesque artists, are presenting their diverting act here. Fred Forbes makes Lord Bromley a very quaint person, and his antics are excruciatingly funny. His eccentric dancing during the duet, "With You Love Me Just the Same," in which Anita joins with vivacity and humour, is highly popular, and evokes loud applause. Key and Keyworth, the million dollar girl, the knut and the maid, provide a most entertaining turn. The burlesque opera by the male member, and the lady's rendering of "The Million Dollar Smile" is most bewitching.

Jay W. Whidden touches our heart-strings whilst drawing the bow across his violin so well does he play. Nothing comes amiss to him in the way of melody, and his quiet, unobtrusive manner is most effective. In lighter vein he has the humorous perception strongly developed, as in "Down Tennessee," and his dancing is most graceful.

Marie Courtney is a very captivating soubrette, singing "A Little Bit of Love is All Right," and "Dancing Mania," and is also a clever dancer. Dal Keith, the illustrating comedian, as he soliloquises, limns the portrait of the person or a sketch of the village inhabitants, which are distinctly clever, and his view of the seaside girl is very pleasing. The Four K. Foley, in their glee and quartette, so capably sung, are very popular. "Drinking" is finely given by one of the party. Another capital act is Norman White's musical automaton. Popular Reg. Wentworth, and the Morley Sisters, athletes and equilibrists, complete.

THE METROPOLITAN.
Billy and Doris Harley are responsible for a deal of merriment at the Edgware-road house this week. They put in some good singing, bright patter, and particularly neat dancing, and got a hearty reception. Mr. Jack Stocks, "the woman" who gives three well-written numbers. His advice towards intending Benedicts is evidently Mr. Punch's "Don't." A capital turn this. The difficult act of simultaneous dancing has a pair of talentedponents at the Metropolitan this week. Rich and Galvin are their names, and their footwork is exceedingly neat.

A vocal treat is provided by Miss Irene May, a powerful soprano, who pays proper regard to diction. Her selections on Monday included the popular ballad, "If I Might Only Come to You," and the Waltz Song from "The Chocolate Soldier," and she had to give an encore before the audience would let her go. The evening is brought to a hilarious conclusion by

Messrs. Cornalla and Eddie—two 'em and miss 'em. Their antics are so funny that we should be content to see them even if they were not such good jugglers. Other successful items in the programme are Miss Elsie Denham, comedienne; Messrs. Lake and Barrasford in their latest ditties; and Joe Hayman and Mildred Franklin, who appear vice Mr. George Pickett's sketch, "The Early Bird."

CHELSEA PALACE.
Here this week are Hayman and Franklin, in a "model" sketch of 1922, "A Joy Ride," which evoked shouts of merriment. H. and F. got home quickly in some very clever monologues. Written by Joe Hayman, "A Joy Ride," in its three stages, is very bright and amusing.

Douglas Vine and Allan Russell, with their accomplished lady pianist, were very popular, especially in their "jazz," some smart impressions and two tuncful numbers. Scot Arzly gets plenty of laughter for his smart turn, his stories and music from Bonnie Scotland being keenly enjoyed, and his rendering of "Annie Laurie" most artistic.

"Dream Stars" again made a favourable impression, with Miss Ivy Proudfoot, Henry Weste, and Kathleen Brett in delightful selections from famous musical play successes. Mr. F. H. Taylor is to be congratulated on his excellent production of this pretty fantasy. The Orpheus Trio, in their rollicking business, sang and played admirably, notably "God Keep You, Dear Heart." May Sherrard's versatility and charm found adequate scope, especially in the well-rendered "Old Green Bonnet" and other numbers. Norman Carroll is a novel entertainer, and his capital yarns re his wife's relations caused much amusement; and Mart and Pep are very clever and entertaining in their acrobatic turn.

SOUTH LONDON PALACE.
Miss Marie Crisetta, who specialises in classical and Continental dancing, is at the South London this week, and her wild Andalusian dance gained rounds of well-deserved applause. Mrs. Bert Gilbert presented an American crook sketch, entitled "Serving Two Masters." Mrs. Gilbert as the Woman, and Mr. Henry Ludlow as the Master, both did the work, excellent support coming from F. Joynson Powell as the Man. Silvio Sidi, an Italian baritone, delighted everyone with some wonderful singing, his rendering of an excerpt from "Il Bacio" being loudly applauded. Unmistakable was the laughter and cheering for the really funny comedy work of Mott and Killy in their nautical act. Mlle. Gaby Revette, presenting a series of tableaux after famous pictures, made a great success. The Five Red Devils (in this case there were only four) gave their usual attractive and harmonious act of syncopated music with ragtime numbers. Dennis and Jan, who are not only makers of melody, but are masters of the same, and the result is a most enjoyable ten minutes. The comedy act of the Bernaine Bros. was well liked, more especially their personation of the nightingale's courtship.

AN EVER-GROWING SUCCESS.

VOCAL VALSE Saucy Waltz



By GUS SWAYNE.

A fascinating Vocal Valse that is full of vivacity. Has a haunting melody and an irresistible lilt. Played by orchestras everywhere and danced at the smartest clubs and hotels.

2/- net.
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MANCHESTER MATINEE FOR V.A.B.F.

Over £1,000 Realised.

Well over a thousand pounds, possibly £1,100 (owing to Sir Oswald Stoll's generosity in defraying all expenses), was the gratifying result of the super-matinee held on Thursday last at the Hippodrome, Manchester, proving a record for provincial benefits held for the V.A.B.F. Fund. It says much for the many hours of hard work put in by Mr. Bertram Hies, the popular manager of the Hippodrome, and by Mr. Harry Marlow, the enthusiastic organiser of the V.A.B.F., to have secured such a bumper success. Every seat in the vast auditorium was sold long before the opening, and standing room was at a premium.

Twenty-two "turns" appeared, some of whom kindly travelled from Liverpool, Southport, Bradford, and Oldham to attend the V.A.B.F. Matinee. They included Cyril Maude, who gave some amusing American yarns; Maurice Moscovitch, in excerpts from "The Merchant of Venice"; Maud Allan, Kiddy Kennedy, Whit Cunliffe, Jack Pleasants, Fred Dupres, Fred Barnes, Howard Rogers, Giuliano and other such favourites. Mlle. Tetrazzini, the famous singer, occupied a box, and kindly signed many autographs, while other distinguished patrons were the Lord Mayor of Manchester, and Sir Edwin Press representative.

Stockton, chairman of the Chamber of Commerce; Mr. Stanley Holt, and other leading notabilities of the city.

During the afternoon Sir Edwin Stockton addressed the audience, stating that they were fortunate in having two queens of song present, Mme Tetrazzini and Lady De Frece.

Miss Vesta Tilley (Lady de Frece), who had a very hearty reception on rising, said it gave her great pleasure to be present for so great a cause. She thought it was wonderful what the artists had done for charity.

Sir Walter De Frece, who was in his best form, then started an auction sale, and proved, as ever, a wonderful gatherer in of money. He sold a programme autographed by Mme Tetrazzini, Vesta Tilley, and all the artists, first for £30, and then for another £10, for a second similar programme. £95 was obtained, also £10 for a £1 note signed by Bert Haig and £30 for a box of chocolates. In all £185 was secured for the charity within a few minutes. Over a hundred local Society ladies assisted as programme, ticket, and tea sellers, and realised a large sum by their energies. They were organised by Mrs. E. Berry and Mrs. Bertram Hies. Mr. Joseph Williams acted efficiently as stage manager, Mr. Walter Hague directed an augmented orchestra, Mr. F. C. Monks was the hon. treasurer, and Mr. D. Forbes Winslow the hon. Press representative.

LONDON THEATRES OF VARIETIES, LIMITED.

COMPANIES FOR WEEK COMMENCING DECEMBER 19th, 1921.
CHARLES GULLIVER - Managing Director.

PALLADIUM CHARLES AUSTIN & CO. RUTH VINCENT. MARIE DAINTON. VERNON & RICHARDSON. BLANCKE WATSON. BILLY WELLS & BELAIR TWINS. PRINCE TOKIO. 3 JEES.	HOLBORN EMPIRE JOHNSON CLARK. 4 SWIFTS. WYN & IVY. SPERGE & JOEYLYN. SCOTT SANDERS. OSWALD BEMARD. MULLANEY BROS. W. B. RABY.	KILBURN EMPIRE KING & BENJON. COOPER & LAIT. O'NEIL & THAYER. ERIC RANDOLPH. NOLLY BUTLER. FRANK POWELL. EDDY MONTROSE. BOY DOVE.	LEWISHAM HIPPODROME Messrs. Hayman & Yorks. presents the Revue "COME ON STEVE" Featuring SCOTT & WHALEY.	HAMMERSMITH PALACE MAY HENDERSON. THE GLADIATORS. THE PALL MALLS. THE MOZELLES. GEORGE LEE. ROSE CAMBRY. MARIE ELLERSLIE. ALAN RAINE. WELSH & GOLDIN.	CAMBERWELL PALACE ROSS WILTON. WILSON HALLETT. DERRA DE MORODA. REAL MCKAYS. MURRAYNE. BETTY ROWLANDS. GUILLY & JEANNY. JOHNNY DUNDEE. ALFONZO.
OLAPHAM JUNO. GRAND THE VERSATILE THREE. COHAN & DOROTHY. DORIS ASHTON. LIL ELDON. BILLY FRENCH. THE HUNTINGS. GEORGE RYMER. KNIGHT & BRADY.	ILFORD HIPPODROME E. LEWIS WALLER'S TOURS, LTD., present "AFGAR" The Phenomenal Light Opera success from the LONDON PAVILION.	SHOREDITCH OLYMPIA W. D. WAXMAN & CO. TUCKER. MANNY & ROBERT. BROWLEY CARTER. AMAG. DANNY DINNIES. FANNY MYERS. NOEL & FOX.	OROYDON EMPIRE T. E. DUNVILLE. ROXY LA ROCCA. HARRY HEMBLEY. LESLIE ELLIOTT. MAFIZIANS-MANCHU TROUPE. HAL BERT. SHIRLEY WHYTE. ZALEKI.	ISLINGTON EMPIRE Karl Hooper presents The Garrick Theatre Success: "THE EDGE O' BEYOND."	POPLAR HIPPODROME HORACE JONES & PARTNER. DUNCAN & GODFREY. DARY TAYLOR. JOCK MILLS. JULIAN HENRY. DAUNTON SHAW TROUPE. JIMMY LOFT. VAL VETT. FLORIE DESMOND.
WOOLWICH HIPPODROME George Shurley presents "THE FUTURISTS" IN A PIERROTIC EXTRAVAGANZA.	WILLESDEN HIPPODROME Joe Peterman presents "FROLICS IN MELODY LAND." RUSSELL & FORREY. HERBERT LEE. BILLY SIMPSON. RENE. MAY STARR.	PUTNEY HIPPODROME ERNIE LOTINGA & CO. ELIZABETH HYDE. NICK MORTON. RADFORD & RUSSELL. W. B. RABY. FRANK MAURA. GERTIE LAMMER. MASON & BART.	COLLINS'S ISLINGTON GREEN Charles Cardow presents "THE SOUTHERN MINSTRELS."	PENGE EMPIRE "JANE." The celebrated Comedy written by Harry Nicholls & W. Leacock.	BEDFORD CANTON TOWN FRED RUSSELL. MAYNE & SHERIDAN. JOCK WHITEFOOT. HARRY LOWTHER & CO. CHRISTIAN CHRISTIANSEN & CO. ERIC YORKE. HILDA ARMO & Partner. DE SHONE. HARRY TAYLOR. AMBAR & RAHAL.

COUNTRY HALLS

BOSCOMBE HIPPODROME The Revue "JOY-BELLS" with TOM HEATHFIELD.	BRIGHTON HIPPODROME "SAWING THROUGH A WOMAN." ABBIE MITCHELL ATTE. FRED CORHAN. HAYMAN & FRANKLIN. IVY & DORIE LEE. BEL AIR TRIO. HAIG & ESCOE.	LEEDS HIPPODROME Low Lake presents The Revue: "ME AND MY GIRL" featuring DOUGLAS & JONES.	LIVERPOOL HIPPODROME Low Lake presents "SONS OF THE SEA." with BOB STEVENS & CO.	MANCHESTER PALACE The Wyllie-Tate Pantomime "PUSS IN BOOTS." with BILLY MERSON & MONA VIVIAN.	NEWCASTLE HIPPODROME Wyllie Tate Pantomime "DICK WHITTINGTON." with GEO. BASS & BARRY WOOD.
PARIS ALHAMBRA DE BIERE. TREKLE. SIE TANAR TROUPE. FIVE SARATTO. LES RUBY. FOUR BANOLA ASTL. LIANE. VAN DOCK. HARRY BLASSON. VALLEY.	PORTSMOUTH HIPPODROME Wyn Weaver presents "FAIR AND WARMER."	SHEFFIELD HIPPODROME A. D. McFarlane presents The Revue: "SHORT & SWEET" including IDA CRISPI and UTY ROWLANDS.	SOUTHAMPTON HIPPODROME Cecil Barth's "HUNKY DORY" The Apollo Theatre. London Success.	SOUTHEND HIPPODROME YIDDISH PLAYERS. EFFIE MANN. WARSAW & BREWSTER. ARMSTRONG & HOWARTH. THE LOMBARDS. CLAUDE WILLIAMS. BILLIE & BURKE.	WOLVERHAMPTON HIPPODROME Fred Karne's "MUMMING BIRDS." NELLA ALLEN. NUTTER BROS. FRANK & SOMERS. GEORGE TURNER. JACQUES LONDREY.

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EACH SHOW.

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LAWRENCE WRIGHT'S SUPREME SUCCESSES

IN THE
FIRST SCOTCH PANTOMIMES.

SILVER STAR

IF YOU'RE GOING
BACK TO DIXIE
(Mention my name).

THE MEMORY
OF A SONG

K-K-K-KISS
ME AGAIN

PLAYTHINGS

YOU'RE EV'RYTHING
THAT'S WONDERFUL
(And a little bit more).

BLUE-BIRD

And the 11th Hour Sensation,

THE TEARS OF AN IRISH MOTHER

Band Parts now ready to all the above. The Ballads Orchestrated in all Keys.

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NEXT WEEK'S CALLS.

MONDAY, DECEMBER 19, 1921.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JANUARY 9 NOW DUE.

ALBANY WARD THEATRES, LTD.
NOTE—Rehearsal at all Theatres at 1 p.m. All artists must attend.
SALISBURY PALACE.—Smith and Walker. Wilfred Clowes.
WEYMOUTH JUBILEE HALL.—Ugar and Lavers present "Crackers."
YEOVIL PALACE.—W. P. Wentley, Bros. Williams.

RAYMOND London Shortly.

BAWN CIRCUIT.
EDMONTON EMPIRE (rehearsal, 4).—The Goodalls, Arthur Slater, Basil Cooper, The Glittos, M. R. Goodfellow and Co., Radford and Valentine, Pitt and Pat.
BOSTOCK TOUR.
BLANTYRE PICTURE HOUSE (rehearsal, 6.30).—Jack Topp.
HAMILTON HIPPODROME (rehearsal, 1).—A. D. Robbins, Frank Wilson, Three Scotch Wives, Douglas Dance, Charles Kemble, Phatce.
EPSWICH HIPPODROME (rehearsal, 2).—The Sydney Syndicate present "There You Are, Then."
EPSWICH LYCEUM THEATRE.—Peep Behind the Scenes.
NORWICH HIPPODROME (rehearsal, 2).—Nelson Jackson, The D'Ormonds, Kase, Barry Burnett, D. Lonsdale, Bond, Howell, Tom Payne.
PAISLEY RINK PALACE (rehearsal, 12).—Bruce MacLoud, Hart and Jim, Ross Bros.
PAISLEY THEATRE (rehearsal, 12).—Paisley Operatic and Musical Society present "Patience."

RAYMOND Continental Tour.

LONDON SYNDICATE HALLS.
(See page 19.)
LONDON THEATRES OF VARIETIES, LTD.
(See page 13.)

RAYMOND Touring France.

MACMAGNETEN TOUR.
(Rehearsal at all halls at 12.)
BLACKBURN.—Variety Three, Ellis Jackson, Charles Whittle, Harry Linden, Miss Mary Southgate and Herrick, who company as booked.
BRADFORD.—Rich Taylor, Five Jocks, Hector and Lolletta, Clarke and Ritchie, Charles E. Sherwin, Billy Reeves and Co.
BURNLEY.—Mannell Vega, Syd Moorhouse, "What a Pal," Ringle Bros., Emma Nelson Trio, Delaney and Lee, Dechelette.
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HUDDERSFIELD.—"It's Up to You," The Seibinis, Ronald and Kinniburgh, Margaret Norton, Stowe Bros., Howard Rogers, Tom Costello, O'Shea Girls and Terry.
LEICESTER.—Company as booked.
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RAYMOND London Shortly.

MOSS EMPIRES, LTD.
BIRMINGHAM GRAND (rehearsal, 1).—Messrs. Wylie-Tate present "The Scrap-Book."
BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Dot Moss and Bert Grass, Gabrielle Hope, Paul Pellett, Frank and Nana.
BRADFORD ALHAMBRA (rehearsal, 12).—Billy Beatt, Barnes Bros. and Wilson, Arnaut Brothers, Malcolm Scott, Mary Leighton, Joe and Johnny, Dorothy Vasek.
CARDIFF OLYMPIA (rehearsal, 11).—Colwyn and Irving, Jack Harris, (Will) Schile kindly note that the Cardiff Olympia has the Cardiff Hippodrome, and that variety agent has the sole bookings of the former theatre.)
EDINBURGH EMPIRE (rehearsal, 12).—Walker's Juveniles, St. Juste and Higgin, Hilda Glyder, Albert and Rogers, Carr Lynn, Josie Fujiwara, Mutt and Jeff.
PINSBURY PARK EMPIRE (rehearsal, 1).—Miss Florrie, Forde's pantomime, Robinson Crusoe.
GATESHEAD EMPIRE (rehearsal, 1).—David Poole, Mario Lorenzi, Two Ascots, WH Van Allen, &c.
GLASGOW ALHAMBRA (rehearsal, 11).—"Mother Goose."
GLASGOW COLISEUM (rehearsal, 11).—The pantomime, "Dick Whittington."
GLASGOW EMPIRE (rehearsal, 11).—Madge Bilton and Max, Chum, Sherif, Jack Pleasants, Beatie and Babs, Robie.

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RAYMOND Touring France.

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The Latest in Comedy. No Vacancies

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THE AUSTRALIAN JUGGLING HUMOURIST.

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PERAMBULATING MUSIC SALOON, car shop and demonstrating saloon combined.

The firm of Sharples and Co. are to be congratulated on a novel form of "round the country" song demonstrations.

The above photograph gives the cue to their fresh basis of activities, viz., a motor-

monium, being issued at 1s 3d.; smaller combinations in proportion. There is also a subscription arranged for this scheme by which thirteen consecutive numbers will be acquired for the price of twelve.

MAURICE PIENA.
The "Adaptations" edition long announced, and anticipated with pleasure by members of the profession who know the standard of the House of Piena, has now made its appearance. The first three numbers have been issued—No. 1, a gavotte by Staub; No. 2, "Tragico," by Quef; No. 3, a fine processional grand march, "Cor tège Marche" by Georges Jouanneau. This interesting edition is artistic both as regards contents and appearance, and is contributed to by the most celebrated composers of to-day. Each series is printed in a different colour, so that any particular style of number can be quickly picked out, and the eight series combined will together constitute a library with which any picture can be fitted. The numbers will be issued at the rate of one or two a fortnight, and 500 numbers are put down to comprise the total of this edition, forty of which are already in print. The price is exceedingly low—F

FILM TRADE SHOWS.

By "THE ERA" SPECIAL REVIEWERS.

"ALL DRESSED UP."—Marks 8.

Universal (American) 5-reel Drama, featuring Gladys Walton.

GENERAL DESCRIPTION.—An interesting film, in which the heroine comes off triumph owing to her knowledge of boxing, picked up in childhood.**STORY.**—Maggie Quick, a poor shop girl, has learned to "use her hands" in childhood. This knowledge serves her in good stead when she surprises a woman thief at the store where she is employed in the act of stealing, a regular rough-and-tumble ending in the capture by her of the culprit. A generous recognition by the intended victim follows, and Maggie is later instrumental also through her knowledge of the "noble art" in unmasking a gang of blackmailers, and meeting her future husband.**ACTING.**—Gladys Walton as the wide-awake and athletic heroine is well suited, the support being adequate.**PHOTOGRAPHY.**—Fair.**"TANSY."**—Marks 10.

Hepworth (British) Production. 6-reel Drama, featuring Alma Taylor and James Carew.

GENERAL DESCRIPTION.—A pastoral romance, set in the glorious scenery of the South Downs.**STORY.**—Tansy Fille, on the death of her father, is installed as shepherdess on a farm run by two brothers—one much older than the other—who are devotedly attached to one another. Eventually both men fall in love with the pretty Tansy, whose charming English beauty is allied to farming skill of no mean order. A painful situation thus arises for all three; the brothers become estranged, and later Tansy is ordered from the farm by the elder of the two. But the girl has hardly got clear of the house before he relents, and bids his young brother to follow Tansy up and bring her back, this act of sacrifice bringing happiness and peace to all.**ACTING.**—A delightful study of a typical English country girl is given by Miss Alma Taylor, who is admirably seconded by Mr. James Carew as the somewhat dour-tempered and elderly suitor.**PHOTOGRAPHY.**—Many glorious pictures of South Downs scenery, with large flocks of fine sheep, and a particularly clever sheepdog.**"GRIM COMEDIAN."**—Marks 9.

Goldwyn 5-reel Drama, featuring Phoebe Hunt and Jack Holt.

GENERAL DESCRIPTION.—A strong drama, finely acted and produced, and theme admirably handled.**STORY.**—Marie Lamotte, an actress, to save her daughter from her own lover, Harvey Martin, with whom the girl is about to elope, elicits him, inflicting a slight wound. Eventually Martin, who is genuinely fond of the girl, gives her up, and there is a prospect of happiness for her with another suitor.**ACTING.**—Miss Phoebe Hunt gives a natural and appealing portrayal of Marie Lamotte, and Jack Holt does excellently as Martin. Other parts being admirably played.**PHOTOGRAPHY.**—Excellent.**"THE SPORTING DUCHESS."**—Marks 9.

Vitaphone (American) Production. 7 reels, featuring Alice Joyce.

PRODUCTION.—An excellent pictorialisation of a well-known drama, with the English sports atmosphere excellently maintained, a rare thing in American productions.**STORY.**—The villainous Major Mestyn covets beautiful Muriel, who is happily married to the Duke of Desborough. He is the cause of all sorts of misunderstandings between husband and wife, but things all come right eventually, and their horse "Clintstone" wins the Derby.**ACTING.**—Alice Joyce is full of gracious charm as the Duchess, and acts convincingly, while Percy Marmont is her attractive husband. The villainous Mestyn is effectively played by G. von Seuffert. Other characters are all well acted.**PHOTOGRAPHY.**—Excellent in all respects.**"THE DEVIL."**—Marks 9.

Associated Exhibitors (American). 5-reel Drama, featuring George Arliss.

GENERAL DESCRIPTION.—A mystical drama of engrossing interest, with the evil one in the guise of a plausible human being.**STORY.**—Shows how a Dr. Multer, outwardly a generous patron of the arts, but in reality a suave sneak, by sinister suggestion and only methods contrives to bring discredit and unhappiness upon all those with whom he comes into contact, his own happiness depending in direct ratio upon the amount of misery he brings upon those whom he uses as his puppets. Eventually the Christian sympathy and inherent humanity of his potential victims, bring about his undoing.**ACTING.**—An amazingly clever and uncanny impersonation of the principal part by Mr. George Arliss is the big thing of the production. He is admirably supported.**PHOTOGRAPHY.**—Good, many animated scenes, particularly a bal masque set, being very fine.**"FOUR MEN IN A VAN."**—Marks 8.

Direct (British) Production. Six reels, featuring Manning Haynes, Doris Seale, Lord Hopkirk, and Jack Holt.

GENERAL DESCRIPTION.—Adapted from the novel by R. Ardson, and produced by Hugh Croisile, this film deals with the adventures of four men who spend a camping holiday. The story line is treated in an irresistibly funny manner, and the production throughout is a very creditable one.**STORY.**—The idea of living "the simple life" for a week or two appeals strongly to four men. They hire a van, fill it with the necessities they are likely to require, and make a brave beginning. Trouble tracks their footsteps from the start, however, and finally they are obliged to pull the van home themselves, with their horse occupying the interior.**ACTING.**—Four distinct types—Beggins, the journalist, who relates the adventures; Wilkie, the practical joker; Murray, the canny Scot; and the much imposed-upon Treddles—are created and amusingly maintained throughout the film by the actors. There are several animals in the cast, who contribute to the fun.**PHOTOGRAPHY.**—Admirable; some ideal country scenes being included.**"MASTER OF CASTLEBRIDGE."**—Marks 9.

Butcher's Progress, British. 5-reel Drama, featuring Fred Groves.

GENERAL DESCRIPTION.—A beautiful and interesting production, from the novel by Thomas Hardy. Story well told and finely acted.**STORY.**—Michael Henchard, a drunken tramp, sells his wife and child to a sailor for £5. Recovering his senses, he vows never to touch drink again, and eighteen years later is elected Mayor of Castlebridge. His wife and child arrive on the day of his election, the sailor having, it is thought, died at sea, and Henchard remarks her. Then the wife dies, and he learns that the child is the daughter of the sailor. He loses his fortune, and finally, the sailor returning to claim his child, Henchard goes on the road again.**ACTING.**—Mr. Fred Groves gives a very clever and finished portrayal of the difficult and complex part of Michael Henchard; Pauline Peters does admirably as the wife, and Marie Claire does very well as the daughter.**PHOTOGRAPHY.**—Very good, the West-sex country scenes, with the quaint old-fashioned streets and cottage exteriors, being delightful.**"STRAIGHT FROM THE SHOULDER."**—Marks 9.

Fox American 5-reel Drama, featuring Buck Jones.

GENERAL DESCRIPTION.—Western drama, with some thrilling incidents and fine exhibitions of horsemanship; also some capital humorous touches.**STORY.**—Peaceful Phillips, always game for a fight and to help a pal, goes to Peaceful Valley, where he makes an enemy of Big Ben Williams, a crooked mail superintendent, whom he eventually defeats in an attempt to rob the stage coach.**ACTING.**—Buck Jones, as the cool Phillips, acts cleverly and convincingly; and Miss Helen Ferguson, Mr. Norman Selby, and Mr. J. Raymond Nye, all do good work.**PHOTOGRAPHY.**—First class.**"BESIDE THE BONNIE BRIER BUSH."**—Marks 9.

Famous-Lasky, British 5-reel drama, featuring Mary Glynne, Donald Crisp, Alec Fraser, Dorothy Fane, Langhorne Burton, Jerrold Robertson.

GENERAL DESCRIPTION.—Adapted from the novel by Ian MacLaren, this is an interesting and finely acted production, with some charming outdoor and interior settings.**STORY.**—Stern Scotch father disowns his daughter Flora, and turns her from home when he learns of her love for Lord Donald. She follows him to London, and eventually the father relents. Flora is brought home, and there is a reconciliation and wedding bells.**ACTING.**—Miss Mary Glynne gives a very appealing portrayal of Flora, acting with much charm and sincerity throughout; the puritanical father of Donald Crisp is a convincing and finished impersonation, and Alec Fraser as the lover, Langhorne Burton as the Minister, and other members of the cast all do sound work.**PHOTOGRAPHY.**—First class.**"THE DEVIL."**—Marks 9.

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The six-reel Hardy super-picture, "The Scourge," is at length completed, with the exception of the editing and titling, upon which Mr. Malins, the producer, and his colleagues are now engaged. As has already been stated, the story is by Rafia Sabatini and deals with the Great Plague of London. Some hundreds of people take part in it, and the cast is headed by Madge Stuart, William Stack, and J. E. Tozer.

Mr. Ward informs us that he believes that the street scenes of "Old London" in the film are the finest things of their kind seen on the screen.

Mr. Eduard Parlovitz, who has been for several years at the Vaudeville Electric Theatre, Reading, as solo and orchestral pianist, will in future act as musical director. Mr. W. T. Lyssington, the brilliant violinist, has been engaged as soloist and orchestral leader.

"Palace of Puck" dances, by Claude Penn Leyland, were played with great success last week at the Cinema, Bexley Heath. They are published by Keith Prowse, New Bond-street.

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Miss Madge Goodall recently played an important part in a picture for The National Film Agency, Manchester.

NEW ACTS.

"THE GIPSY REVELLERS."

Type Costume Vocal Minutes Required Full Set

The Gipsy Revellers produced their latest vocal scene, "Gipsy Love Making," with great success at the London, Shoreditch, last week. The rise of the curtain discloses a gipsy encampment with caravan complete. Lilla (Miss Winifred Pinfold, the well-known soprano) is sitting on the caravan steps, and to her, Paulo (Mr. David Williamson, a resonant baritone) pleads his suit in a melodious number, "Shadowland." But Lilla will have none of him, and the strains of "Nirvana" announce the advent of the favoured suitor, Enrico (Mr. Eric Stanley, a powerful tenor). Anon, Lilla sings "Some Little Bird," and the act is brought to a bright and melodious conclusion by a trio, "Tell Me, Little Gipsy," and a laughing chorus. The blending of such popular numbers with so appropriate an effect, and the excellent vocalisation of the trio, all experienced singers, had the happiest of results. On the occasion of our visit all the artists were called to bow their acknowledgments before the curtain. The act is presented by Mr. Eric Stanley and company.

ELISIE CROFTS.

At the Pavilion, Mile End-road, Elisie Crofts scored a gratifying success, to which the audience testified by their hearty applause. This diminutive serio-comic astonishes with her clear, powerful voice and easy, natural manner. Whilst avoiding all affectation, she has the studied ease of an adult which imparts piquancy and added humour to her rendering of "I Want a Boy, a Great Big, Wonderful Boy." Her other contribution, in more serious strain, was "The Song of Home Sweet Home," which she sang with much expression.

"HIS KIDS."

Farical Musical Trifle, by W. Buchanan Taylor, presented at the Islington Empire on Monday, Dec. 5.

"His Kids" is the title of the merry trifle which Mr. W. Buchanan-Taylor presented with every evidence of success at the Islington Empire last week. It is mainly concerned with the younger generation, even a bibulous uncle (neatly played by Mr. Selby Selwyn) being compelled to perform his avuncular duties in the most ill-fitting of Eton suits. In fact, a bonny baby, who turns up in the first scene as a burglar, and complacently ensconces himself in a conveniently placed cradle, rules the roost with a vengeance during the whole traffic of the stage. The farcical behaviour of this youngster, particularly in the third scene, a gorgeous set, depicting the White City Exhibition, is responsible for a great deal of the laughter, and this part is very well played by Mr. Holgate, a boyish-looking comedian, whose talents are in inverse ratio to his size. Mr. Holgate created roars of laughter during the whole time he was on the stage, and proved himself clever, alike as singer, dancer, actor, and skater. Miss Florence Harrington, a capital comedienne, also does well, and the cast includes Mr. Selby Selwyn as the uncle, Miss Violet Field as a much harassed aunt, and Betty and Collette, who put in a neat exhibition dance. Other interesting features of the production are the sweet singing between the acts of Miss Doris Townsend, and the presence of Miss Hilda Flack, giant schoolgirl. A dancing troupe, the Exquisite Girls, and several catchy numbers, including the melodious "Whose Baby Are You?" help to the general success. The manager for the company is Mr. Bert Sipler.**"GLEANINGS FROM FILMLAND."**

Wonderful Ellen Terry.

Ellen Terry is still supreme as an emotional studio. Those who were at the Gaumont Studio on Thursday last were greatly impressed by her emotional acting in a big dramatic scene, in which tears streamed down her cheeks as the result of a bitter quarrel between the leading character in the film (played by herself) and the hero (Dick Webb). Mr. Grenville Taylor, who is producing this picture for Big Four Productions, Ltd., informs us that he is now nearly half-way through the production.

In Aid of the Unemployed.

The directors of Cranston's Picture House, Glasgow, gave a concert on the 3rd inst. in aid of the Lord Provost's Unemployed Fund. The following gave their services, and their contributions were much appreciated:—Misses Gertrude Simpson and Betty Frew, Messrs. MacGregor and Millar-Reid.

The film, "The Call of the Road," was also shown. Mr. David K. Kelly, the manager, is to be congratulated on his admirable arrangements.

"Why Girls Leave Home."

Tom E. Davies, who has returned from his visit to the States, has brought with him Pearl Films' new attraction, "Why Girls Leave Home," which has proved a great success on the other side.

"The Scourge."

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RACING TOPICS.

STABLES TO FOLLOW.

The jumping form is settling down, and although the bigger prizes do not come on until the New Year, and the better-class horses as a body are not yet tuned right, we have already seen a number out that are destined to further distinguish themselves. The same stables are forcing their way to the front that we have become accustomed to look for year by year. Poole has already won quite a number of races, and these are not confined to plating company, nor will they be with such promising new material to work on as Senhora, who is sure with ordinary luck to take high rank as a timber topper, and Euphrosynus, who made a most impressive debut at Kempton. Both are worth following, whatever the opposition.

F. Hartigan, Hon. A. Hastings, W. Nightingall, and P. Whitaker have all scored during the past few days, and these are the stables to keep on eye on. Their methods are practical all through, and they are under no illusions as to whether they have a good or a bad horse.

Others that will be hammering at the gates before long are R. Gore, with some of his smashers from Finton and Coulthwaite, who may take another Grand National to Hedsor.

It is perhaps always better business in the long run to keep a close eye on the doings of a few of the bigger stables, as they are well-managed stables, and win more than their quota of races.

Hints for Windsor and Lingfield.

Good sport is promised at Windsor and Lingfield on the next four days, and one or two of the items are worth noting.

The principal event at Windsor on the first day is the Windsor Handicap Chase, and the winner will want finding. In the probable absence of Silver Ring, we should look to Smashaway and Winkle to fight it out, and of the pair, rather incline to WINKLE, who ran really well against Irlandos at Sandown, and is sure to win in the near future.

On the second day, the December Handicap Hurdle Race will probably fall to PENNANT, who likes the course, and has not been given such an opportunity for a long time. The danger is the top weight, Sippet Charlie, who is now at his best, and a real clipper.

The Bovenay Three-Year-Old Hurdle Race is a duel between Euphrosynus and Knight of the Orient, and we fully expect EUPHROSYNUS to maintain superiority.

At Lingfield on Friday, HALBERDIER will make amends for his defeat by Front Line last week, by taking the Winter Handicap Hurdle Race. Never mind his 12 stone. Another that should be well worth backing for the Croxhurst All-Aged Maiden Hurdle Race is SENHORA.

On Saturday the item of the day is the Southern Double Handicap Steeplechase, which may tempt SOUTHAMPTON, if so, there is little need to trouble about the others. Euphrosynus and Knight of the Orient can meet again in the Ashdown Juvenile Hurdle Race. If they do so, the same remark applies as at Windsor. We prefer EUPHROSYNUS, despite his penalty. If absent, back Knight of the Orient.

At Derby on Monday the Birkley Handicap Hurdle Race entry contains some smart performers, and some of the light weights may be troublesome. Olivera for one. We like the better-class horses in hurdle races, however, and with Furious now incorrigible, although he could win if in the mind to, we shall trust MYTHICAL to add another notch to his score. He is a better horse this year than last, and is sure to win again.

On Tuesday the Burton Handicap Steeplechase lies between Smashaway and DEERFOOT, and of the pair the latter is preferred.

The Newmarket Sales.

In connection with the Newmarket sales it is interesting to note the prices paid for made racehorses, ready to carry on directly the season opens. Many of the shrewdest judges prefer buying the finished article rather than dabble in yearlings. Some of Mr. Frank Curzon's disappointments have gone into skilled hands that will turn them to some purpose if it be possible to do so. Our Prince went for 2,100 guineas, and the own brother to Rancy Man should surely justify himself when put back to springing again. Mr. P. Hunt secured Bulldog Drummond for 1,500 guineas.

Corn Sack returns to his old home, Mr. Gilpin securing him for 1,500 guineas, while another good Wantage winner in Stargazer went to Mr. C. Hailey for 1,600 guineas.

The smart Nevaline gelding fetched 2,800 guineas, and should surely return this outlay with interest.

Manton cast-offs are seldom money-spinners, but this fact did not deter good bidding for Chat Tor, Elsinore, and Kenish Cob, who fetched respectively 1,200, 820 and 700 guineas.

Of Sir A. Bailey's, the Cesarewitch disappointment, Tishy, went for 1,100 guineas into Mr. de Rothschild's stable. She goes to a school which has made its mark with long-distance horses and may yet compensate her adherents for past failures.

Wonderful Nature.

Mr. Oliver G. Pike, F.Z.S., F.R.P.S., is completing for Ideal Films, Ltd., a series of short features of much interest. As the title suggests, the pictures deal with bird and insect life, and the famous zoologist has been at work upon them for over two years. One of the chief ideas running through them is to show the extraordinary similarity of the lives and habits of birds to those of men.

THE SUSSEX OPINION.

The Leading Turt advisers. Specially so over the sticks. Terms odds to 10/- each. Winner: first send 20/- which deduct from first Winner. Join our Register at once: we have more like Christy Minstrel 100/30, Norton 10/5, etc., for you. Send stamped Address for particulars.

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ENTERTAINMENT FINANCE.

BETTER TIMES COMING.

The feeling of confidence to which I referred last week shows no signs of diminution and the extraordinary strength in investment markets has been most pronounced. There is no doubt that any revival in the general trade of the country will be reflected in the receipts of entertainment houses, for the public has a great belief in the adage, "All work and no play makes Jack a dull boy." It is interesting to note that some houses seem to prosper whatever the general state of trade may be. The Victoria Palace, for instance, which fringes a very wide public in the S.E. and S.W. districts of London, continues to show excellent returns as the report and accounts issued last week conclusively show. When times are bad the Victoria Palace patrons seem to spend part of their spare incomes in wooing forgetfulness once a week at this popular hall, and when money is more free the habit is formed and becomes a fixed source of recreation. To pay 25 per cent. for the year to the beginning of November, shows that business remained moderately good despite bad trade conditions, for it has to be remembered that the dividend is payable on a capital increased last year by £40,000 to £120,000 through the 50 per cent. capitalised bonus. The reserve fund has not been forgotten either, for it has crept up to £20,000, and the carry forward is only slightly lower than last year at £8,900 against £10,900 brought in. The company holds the lease for 80 years from June 24, 1910, and as the capital has already been returned and returned again in the shape of dividends and bonuses, the shareholders realise they are on a good thing, and there are practically no shares on offer anywhere.

A Circumscribed Market.

So many London theatres and music halls have changed hands during the past five or six years that it is rather difficult to differentiate between those that have been acquired by financial groups, or by actor-managers, and those which are still of interest to the ordinary investor. For instance, the Empire Palace has been sold, the Palace Theatre also, the Gaiety Theatre was acquired by Messrs. Grossmith and Laurillard last year for about £200,000, and so the tale runs on. The shares of almost all our theatres are very conservatively held, and there is little or no market for them on the Stock Exchange, dealings more often than not being by private treaty. There is, I believe, only one firm of jobbers that in any way specialises in theatrical enterprises, and even in this instance the firm has many other irons in the fire.

This holds true, possibly, more with regard to theatres and music halls than picture houses, for of late years the public have subscribed liberally to the establishment of cinemas all over the country. In the early days big returns were yielded by these investments, but the keen edge of competition has curtailed these very considerably during the last year or two. Like all new discoveries, the pictures, owing to the early boom, have been rather over than under exploited, and it now needs careful and expert management to draw the public and reap a just return on the capital invested. A general level having been attained, my advice to those who are interested in this class of security is to be sure of the credentials and the experience of the management.

Theatres and Music Halls.

Alhambra Co. 9/16
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Drury Lane (20s. paid) 2
Empire Palace (15s. paid) 2
Empire Palace (10s. paid) 2
Gaiety Theatre 12s. 6d.
London Palace 2/5 1/6
London Pavilion 2/5 1/6
Lon. T. of Varieties 3
Met. T. of Varieties 3
Moss's Empire Ord. 3 1/2d.
The Oxford 3 1/2d.
Prov. Cine. Theatre 7/16
Stoll Pic. Theatre 13s. 9d.
Utd. Varieties Synd. 17s. 6d.
Victoria Palace 15/16

BARTHOLOMEW LANE.

NEW COMPANIES REGISTERED.

WIMBLEDON PALAIS DE DANSE, LTD.—Regd. Dec. 2. 13, Old Burlington Street, W. 1. To carry on the business of dance hall proprietors. Capital, £100, in 100 shares of £1 each.

PRINCESS SUPER CINEMA CO., LTD.—Regd. Dec. 2. To carry on the business of proprietors and managers of electric or cinematograph theatres. Capital, £50,000, in 50,000 shares of £1 each. Directors: R. P. Cotzard, "The Woodlands," Church Avenue, St. Anne-on-Sea (Managing Director and Chairman); J. Sutcliffe, 18, Riley Avenue, St. Anne-on-Sea; G. Dewhurst, 9, South Drive, St. Anne-on-Sea; J. Entwistle, Byculla, Heyhouses, St. Anne-on-Sea; W. Sutcliffe, 14, Riley Avenue, St. Anne-on-Sea; L. A. Cotzard, 125, Kingfield-road, Liverpool; J. W. Holland, 45, Commonside, Amersham, Lytham.

The Balham Strollers' Operatic Society will give Edward Gorman's "Merrie England" at the London Central Y.M.C.A., Tottenham Court-road, on Saturday next, December 17, at 7.30 p.m.

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 * CATCH OF THE SEASON. Dec. 12, Palace, Gloucester.
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 * GLAZE (WILL H.). Dec. 12, T.R., West Bromwich.
 * GOODY TWO SHOES (CLARENCE). Dec. 12, Hippo, Bury; 19, Hippo, Queen's Park.
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 * MARRIAGE MARKET. Dec. 12, Empire, Preston.
 * MARY ROSE. Dec. 12, T.R., Nottingham.
 * MOTHER GOOSE (VENTON SWIFT). Dec. 12, Hippo, Rochdale; 19, Emp. Swindon.
 * MOTHER HUBBARD (MCKELVIE). Dec. 12, Theatre, Paisley.
 * MY OLD DUTCH (CHEVALIER). Dec. 12, New, Oxford.
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 * PERI, THE SLAVE OF LOVE. Dec. 12, King's, Glasgow.
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 * PRETTY PEGGY (CHARLES RUSS). Dec. 12, King's, Southsea; 19, Hippo, Richmond.
 * PUS IN BOOTS. Dec. 19, Palace, Manchester.
 * QUAKER GIRL. Dec. 12, Aston.
 * QUEEN'S RIVAL, THE. Dec. 12, Her Majesty's, Carlisle.
 * RED RIDING HOOD. Dec. 19, O.H., Blackpool.
 * ROBINSON CRUSOE (FORDE). Dec. 19, Emp., Finsbury Park.

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"I'll swear upon that bottle."
 —Tempest, Act ii, Scene ii.

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 —Henry VI., Act ii, Scene iii.

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"The Crystal Gazer," a comic sketch, by Leopold Montague, failed to prove a very interesting item, though pretty well acted by Myrtle Mapplebeck as Miss Bessie Blank, with fair support from Molly Asley as Madame Sorcier, and Molly Duncan as the "Pancraria's Hair," was very well rendered. The last item was the favourite Act III. of Bernard Shaw's "Fanny's First Play," and Miriam Liddell again excelled as Margaret; and praiseworthy performances were given by Ninon Gilbert as Bobbie, Muriel Du Pré as Mrs. Gilbert, and Charles Nield as her husband, René Roy did all that was required of her as Darling Dora; and the same may be said of Lillian Bushey as Juggins, Bernard Patching, Eleanor Garland, and Bernard Jukes completed the cast. Miss Amy Adams, as usual, proved an able accompanist; and Mr. Fewless Llewellyn also shone as a pianist. Miss Olive Deet's tuition in dancing, and Mr. Fewless Llewellyn's painstaking efforts in teaching histrionics and elocution were abundantly apparent.

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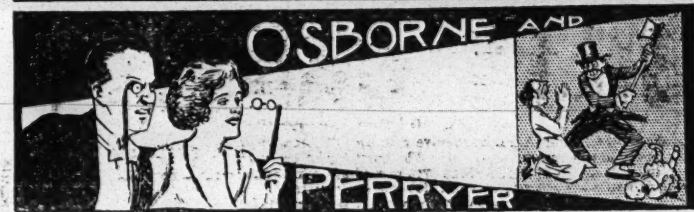
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